"FORREST GUMP"

Screenplay

by

Eric Roth

Based on the novel by Winston Groom.

~~Third~~ Draft

6/25/93 (Blue)
7/2/93 (Blue)
7/10/93 (Blue)
7/2/93 (Pink)
7/10/93 (Yellow)
7/20/93 (Green)
7/30/93 (Gold)
8/11/93 (Buff)
8/18/93 (Salmon)
8/21/93 (Cherry)
8/25/93 (Tan)
9/2/93 (Blue)
9/4/93 (Pink)
9/7/93 (Yellow)
9/11/93 (Green)
9/13/93 (Gold)
9/21/93 (Buff)
10/7/93 (Salmon)
10/31/93 (Cherry)
11/8/93 (Tan)
10/24/93 ("B" Script/White)
10/25/93 ("B" Script/Blue)
12/9/93 ("B" Script/Pink)

Final Shooting Script

A1 FADE IN: A1

There's nothing but blue sky. And a legend appears: "A lot of this is true..."

And we see a feather, lighter than air, floating, like time passing, slowly floating by. And we see it's over a city. A breeze catches it, moving it here and there above the city. It slowly floats down past the buildings. It seems to hover for a moment over a busy sidewalk. It floats among the people hurrying by. It starts to land on a man's head, but as if it had a mind of its own, it changes direction. It starts to land on a woman's shoulder, but it changes its "mind" again. And taken by a small breeze it lightly falls, and silently lands, by "chance," at this time, at this place, on this street, at a MAN'S feet, wearing a pair of dilapidated running shoes, sitting on a bus bench, in Savannah, Georgia.

1 EXT. A SAVANNAH STREET - DAY (1981) 1

The Man reaches to pick it up. In his thirties, he's wearing what looks like his only suit, a pair of beat to hell running shoes that look like somebody ran across the country in them. A gift box of assorted chocolates is on his lap. An old suitcase at his side. But what distinguishes him from the faceless people we see waiting on bus benches everywhere, is his eyes. He has the body and the face of a man, and the eyes of a boy. There's something in the way he carries himself, awkward, like a duck out of water, that he's somewhere between retarded and slow. He studies the feather for a moment, and he opens his suitcase. We see among his few items of clothing, an old knapsack. He opens it. And we see inside, like a treasure chest, an old children's book, "Curious George," a worn out ping-pong paddle, old letters, awards, photos and keepsakes. And as if he's found an old friend, he puts the feather between the pages of the children's book. He closes the bag and shuts the suitcase back up. And a BLACK WOMAN wearing a nurses' uniform, exhausted, sits heavily on the bus bench beside him. He looks at her. And he smiles. It's a sweet, stupid smile. And as if she cared:

THE MAN
Hello, I'm Forrest. I'm Forrest Gump.

1 CONTINUED: 1

She nods, not much interested. He offers her the box of candy.

FORREST
Do you want a chocolate?

She shakes "no." He takes one, popping it in his mouth.

FORREST
(continuing)
I could eat about a million and a half of these. Mama always said, "Life was like a box of chocolates... you never know what you're going to get...."

And he smiles, a chocolatey smile. She's impassive. And he notices her white nurse's shoes.

FORREST
(continuing; admiring her shoes)
Those must be very comfortable shoes. I'll bet you could walk all day in those shoes and not feel a thing.

She doesn't say anything.

FORREST
(continuing)
I'd sure like a pair of shoes like that.

All she can say is:

THE BLACK WOMAN
My feet hurt.

FORREST
(oblivious)
Mama said you could tell an awful lot about a person by their shoes. Where they've been, and where they're going...

She doesn't say anything. He looks at his own shoes. He smiles.

1 CONTINUED: 1

FORREST
(continuing)
I've worn a lot of shoes...

She closes her eyes, too tired to listen.

FORREST
(continuing; after a beat)
I bet if I think about it real hard I could remember my first pair of shoes...

He closes his eyes, thinking real hard.

FORREST
(continuing)
Mama said they would take me anywhere. She said they were magic shoes.

And as he keeps his eyes shut real tight:

2 INT. A COUNTRY DOCTOR'S OFFICE - GREENBOW, ALABAMA - DAY (1951) 2

And we're looking at a pair of heavy, clunky, orthopedic shoes. And a little boy, stupidly smiling, is looking at the "magic shoes". And we see that the little boy, six, in his underwear, is sitting on an examining table. And a DOCTOR, smoking a cigarette, is fitting him with orthopedic shoes and metal leg braces. A pretty young WOMAN, in a plain coat, holding a hat in her hand, is anxiously watching.

THE DOCTOR
(a drawl)
Now, how do those feel, Forrest?

He helps him off the table. Forrest awkwardly stands with the mechanical contraption on his legs, virtually listing.

THE DOCTOR
(continuing)
Take a little walk around.

As Forrest unsteadily clanks around the room...

THE DOCTOR
(continuing)
His legs are strong, Mrs. Gump, strong as I've ever seen... but his spine's crooked as a politician...
(MORE)

2 CONTINUED: 2

THE DOCTOR (cont'd)
we're going to straighten him right up, now... aren't we, Forrest...?

And as little Forrest smiles his sweet smile...

3 EXT. GREENBOW, ALABAMA - DAY (1951) 3

Little Forrest, in his leg braces, holding his mother's hand, walks with her along the dusty main street of a small southern town. A breeze ruffles their clothing.

FORREST (V.O.)
... When I was born, my mama named me Forrest, because of some general who was a hero in the Civil War. Mama always said we was kin to the general's family someways. And he was a great man, she said, except he started up the Ku Klux Klan after the war -- the Grand Exalted Pishpash, or whatever he called himself...

4 EXT. RURAL ALABAMA - NIGHT (1870'S) 4

And we see The Grand Exalted Pishposh himself, in his hooded sheet, leading Klansmen on a night ride. They come riding into a shantytown, setting it on fire, rounding up black men and hanging them.

FORREST (V.O.)
...Anyways, this one time, they were runnin' around in their underwear and their sheets hanging everyone in sight, and the General's horse tripped or something and the General fell into a bunch of mud...

And we see the Grand Exalted Pishposh taking a tumble into some mud.

FORREST (V.O.)
... And in the confusion, seeing how it was dark out, and him being covered with mud and all, they must of mistaken the General for somebody else...

4 CONTINUED: 4

Some Klansman suddenly throw a rope around the muddy General's neck.

FORREST (V.O.)
... because they hung him, too...

And we see the Grand Exalted Pishposh, not so grand anymore, hanging from a tree.

5 EXT. GREENBOW, ALABAMA - DAY (1951) 5

Forrest and his mother walking through the small town.

FORREST (V.O.)
Anyways, that's how I got my name Forrest Gump... mama said it was to remind me we all make mistakes...

And as they move along the dusty street, little Forrest clanking in his braces, people stop what they're doing, watching them pass. Mrs. Gump slows, looking at the faces.

MRS. GUMP
(sharp)
What are you all looking at? Haven't you ever seen a boy with braces on his legs before?

And as the team of Gump and Gump move off along the street...

MRS. GUMP
(continuing; to her boy)
Don't ever let anybody tell you they're better than you, Forrest... if God intended everybody to be the same, he'd have given us all braces on our legs...

FORREST (V.O.)
Mama always had a way of explaining things so I could understand them...

Little Forrest, holding his mother's hand, moves off along the dusty road under some weeping willows.

6 EXT. A MAIL BOX CORNER, GREENBOW, ALABAMA - DAY (1951) 6

We see Forrest and his mother walking along a two-lane county road. At some rural mailboxes, they turn onto a small, dirt, country road.

FORREST (V.O.)
We lived a quarter mile off Route 17...

A7 EXT. OAK ALLEY / THE GUMP BOARDING HOUSE (1951) A7

And we see ahead of them, nestled in the shade of some old trees, an old two-story wood frame HOUSE. "The Gump House..." "Rooms To Let... Daily, Weekly, Monthly..." "Pets Welcome".

FORREST (V.O.)
Our house had been in mama's family since her grandpa's grandpa's grandpa came across the ocean about a thousand years ago, or somethin' like that...

MRS. GUMP
(can't say it enough)
Remember what I told you, Forrest... You're no different than anybody else is...

They turn up the walk to the old boarding house.

7 INT. AN ELEMENTARY SCHOOL, ALABAMA - THE PRINCIPAL'S OFFICE -DAY (1954) 7

We see a balding MAN.

PRINCIPAL
... your boy's different, Mrs. Gump... his I.Q. is 75...

FORREST (V.O.)
Mama wanted me to have the finest education...

We see Forrest, now about eight, still in his leg braces, sitting, like a Norman Rockwell painting, waiting in an empty hallway outside of the Principal's office.

FORREST (V.O.)
She took me to meet the principal and everything.

7 CONTINUED: 7

The door's open. We see Mrs. Gump, her hat in her lap, is talking with a balding man, the school Principal. He shows her a chart with designations according to I.Q.

PRINCIPAL
This is normal.

He points to the largest area: "Normal."

PRINCIPAL
(continuing)
Forrest is right here.

He points to where Forrest stands, just below the lowest "normal."

PRINCIPAL
(continuing)
The state requires a minimum I.Q. of 80 to attend public school, Mrs. Gump. He's going to have to go to a "special school". He'll be just fine.

MRS. GUMP
(indignant)
What's "normal" mean, anyway? He might be a little on the slow side, but my boy Forrest is going to have the same opportunities as everybody else. He isn't going to a "special school" to learn how to retread tires... We're talking about five little points here... There must be something that can be done...

The Principal studies her, attracted to her.

PRINCIPAL
We're a progressive school system, we don't want to see anybody left behind...
(smiling)
... is there a Mr. Gump, Mrs. Gump?

MRS GUMP
(fingering her hat)
Mr. Gump's on vacation.

7 CONTINUED: 7

PRINCIPAL
(a beat)
Well, like I said, we're at the forefront of education. We might just be able to work something out...

He smiles his most charming smile and gets up and closes the door.

8 EXT. THE GUMP BOARDING HOUSE - GREENBOW, ALABAMA -NIGHT (1954) 8

A full moon's out. We see little Forrest, in the moonlight, in his pajamas, sitting on a swing that hangs from the tree in the front yard. He swings his little legs back and forth. And the stillness of the night is punctuated by the sounds of the grunts of a man building to an orgasm..."Uh, uh, uh, uh, uh, uh, ahhhhh...!" Then it's quiet. Forrest keeps on swinging his legs. *

TIME CUT:

Forrest is sitting on the porch steps now. Some moments and the door opens and the School Principal, putting on a hat, comes out. He pats Forrest's head. *

THE SCHOOL
PRINCIPAL
Your mama sure does care about your schooling, son...

Forrest doesn't say anything. *

THE SCHOOL *
PRINCIPAL *
You don't say much, do you? *

And Forrest's response is: *

FORREST *
(imitating him, grunting) *
"Uh, uh, uh, uh, uh, ahhhhh...! *

As the man, embarrased, hurries off: *

9 INT. FORREST'S BEDROOM, THE BOARDING HOUSE - NIGHT (1954) 9

Forrest's lying in bed, his mother sitting on his bed quietly reading a story to him about the inquisitive little monkey, "Curious George." (Text to come). Little Forrest absently stares across the room the way little

9 CONTINUED: 9

children do when their parents are reading to them. After some moments, Forrest looks up at his mother:

FORREST
(meaning his father)
What's a "vacation" mean, Mama?

MRS. GUMP
A vacation?

9 CONTINUED: 9

FORREST
Where daddy went?

MRS. GUMP
(after a beat, bitter)
A vacation's when you go somewhere and don't ever come back.

As she reads to him:

FORREST (V.O.)
Now when I was about three, and still didn't know how to say two words... I guess my Daddy...

10 EXT. THE GUMP BOARDING HOUSE - NIGHT (1948) 10

We see a young man, Forrest's father, standing on the porch looking at the moon. We see Forrest's mother in an upstairs window holding little Forrest.

FORREST (V.O.)
... When he saw how I still couldn't say two words, decided to take one of them vacations...

The young man walks off the porch. He walks off along the country road, his hands in his pockets, walking toward the moon.

11 INT. THE GUMP BOARDING HOUSE - FORREST'S ROOM -NIGHT (1954) 11*

Forrest's mother is quietly standing at the window looking out at the moon. She turns. And we see that little Forrest is asleep. She tenderly covers him. And tears run down her cheeks. She leaves the room, Forrest peacefully sleeping.

FORREST (V.O.)
I learned years later my Daddy joined the merchant marines and was buried at sea.

12 EXT. A FREIGHTER, ANOTHER TIME - DAY (1955) 12*

We see seamen loading a cargo of bananas. A crane drops a load of two tons of bananas on one of the men, burying him.

13 EXT. THE GUMP BOARDING HOUSE - ANOTHER DAY (1954) 13

The old house off the country road. Some BOARDERS, (we'll see over the years) are rocking in chairs on the front

13 CONTINUED: 13

porch. MRS. COOK, an overweight widow, who needs a cane to get around with her weight. MR. BELDING, always gracious, a southern colonel in a white suite. MR. FOOTE. always wearing a button down sweater, and always relaxing but it's not clear from what.

13 CONTINUED: 13

FORREST (V.O.)
Now, I didn't really notice my daddy was gone for a long time, 'cause people were always coming and going in our house.

14 INT. THE GUMP BOARDING HOUSE - ANOTHER DAY (1954) 14

The busy boarding house. People carrying luggage, coming and going. And a BLACK WOMAN in her thirties, LOUISE, (who will grow old with us), the Gump House Housekeeper, is putting food on the table.

LOUISE
(calls)
Lunch folks...

Boarders come to eat. Mrs. Gump comes out of the kitchen...

MRS. GUMP
(calling)
Lunch, Forrest.

FORREST (V.O.)
One time, for about a week, this young man was staying with us. He was on a tour of the south.

And when she doesn't get a response, goes upstairs.

MRS. GUMP
(continuing; calling)
Forrest Gump...

She comes along a hallway. There's the SOUND of a guitar. A door's partially opened. She sees Forrest is standing in one of the guest's rooms.

MRS. GUMP
(continuing; at the door)
I told you not to bother that nice young man anymore, Forrest.

We hear a familiar VOICE.

MAN (O.S.)
He's no bother, Mrs. Gump.

15 HER POV - DRESSER MIRROR (1954) 15

We're just able to make out the familiar figure of a young man holding a guitar, sitting on the bed. The young ELVIS PRESLEY.

ELVIS
I was just showing him a thing or two on the guitar.

(CONTINUED)

15 CONTINUED: 15

Elvis plays an early version of "HOUND DOG". As Elvis plays:

FORREST (V.O.)
I liked that guitar, It sounded good, and I just started to move along with the music, swinging my hips.

Since his braces restrict his leg movement, he furiously swings his little hips. We hear Elvis laugh.

ELVIS
That's pretty good... do that thing with your hips again...

One of his little legs gets tangled in his braces. He fixes it. As Elvis PLAYS the guitar, Forrest furiously swings his little hips.

16 EXT. GREENBOW, ALABAMA - ANOTHER NIGHT (1956) 16*

We see Mrs. Gump and little Forrest carrying packages, coming along a sidewalk.

FORREST (V.O.)
This one time, mama and me were out shopping.

They pass an appliance store. A television set's on in the window. Forrest slows, coming back to look in the store window, transfixed.

17 FORREST'S POV - ON THE TELEVISION SCREEN 17

We see the young Elvis Presley performing "Hound Dog". Mrs. Gump comes to see what Forrest is looking at, and not liking what she sees for her 7 year old boy:

MRS. GUMP
That's sinful...! The nerve of them showing something like this on the television... This isn't for children to see...!

And taking him by the arm, she pulls him away. As they move up the block, Forrest is looking back at the television at the young Elvis...

17 CONTINUED: 17

FORREST (V.O.)
Some years later that handsome young man they called the king had sung too many songs and had himself a heart attack or somethin'..

18 INT. A SHOWROOM, SOME YEARS LATER - NIGHT (CA 1977) 18

We see FOOTAGE of the older, corpulent Elvis, performing to the very end...

FORREST (V.O.)
(a beat)
It must be hard being a king...

19 EXT. THE COUNTY ROAD - ALABAMA - MORNING (1954) 19

It's quiet. We see little Forrest, in his leg braces, standing with his mother by the line of rural mailboxes at the intersection of the country and the county road, waiting for something. After some moments, a school bus comes along the road, coming to a stop.

MRS. GUMP
You do your very best now, Forrest.

FORREST
I sure will, Mama.

Affectionately kissing him, Mrs. Gump sends him on his way. Forrest crosses into the road to the bus. He starts to get on. He suddenly stops, motionless.

SCHOOL BUS DRIVER
Are you coming along?

FORREST
(shakes "no", doing his very best)
Mama said not to be taking rides from strangers.

SCHOOL BUS DRIVER
This is the bus to school.

Forrest won't budge. They're at an impasse. The children look out the window at him. After some moments...

19 CONTINUED: 19

FORREST
I'm Forrest Gump.

(CONTINUED)

19 CONTINUED: 19

SCHOOL BUS
DRIVER
I'm Dorothy Harris.

FORREST
(nods, smiles; it makes perfect sense)
Well, now, we ain't strangers anymore.

And he gets on the bus.

20 INT. THE SCHOOL BUS - MORNING (1954) 20

The bus pulls off. Forrest CLANKS along the aisle looking for a seat. The children all stare at him, afraid of him. Forrest only smiles. He starts to sit by a BOY.

THE BOY
This seat's taken.

Forrest just smiles, accepting it. He goes for another seat.

A YOUNG BOY
It's taken...

Forrest stupidly smiles. He looks for another seat.

FORREST (V.O.)
It's funny how you remember some things and some things you can't. Now I don't remember being born, and I can't recall what I got for my first Christmas and I don't know when I went on my first outdoor picnic. But I do remember the first time I heard the sweetest voice in the wide world.

GIRL (V.O.)
You can sit here if you want.

He turns. A little GIRL with curls pats the seat next to her. In Forrest's eyes, she's a vision. He's speechless, his mouth stupidly agape.

FORREST (V.O.)
I had never seen anything so beautiful in all my life. She was like an angel.

20 CONTINUED: 20

He stares at her. JENNY CURRAN.

JENNY
Are you going to sit down, or aren't you?

(CONTINUED)

20 CONTINUED:

And pulled from his stupor, he smiles, sitting next to her. As they ride:

JENNY (CONT'D)
(meaning his braces)
What's wrong with your legs?

FORREST
(what he's been taught to say)
Nothing at all, thank you. My legs are just fine and dandy.

JENNY
Then why do you have those shoes on?

FORREST
Mama said my back's crooked, like a question mark. These are going to make me straight as an arrow. They're my magic shoes.

He happily swings his little legs.

FORREST
(after a beat)
I like your dress.

Jenny self-consciously smooths her dress.

JENNY
It's my party dress.

FORREST
(a beat)
What's a party?

JENNY
Haven't you ever been to a party?

20 CONTINUED: 20

FORREST
I don't know.

She looks at him.

JENNY (CONT'D)
Are you stupid or something?

FORREST
(shrugs, smiles)
Mama said, "stupid is as stupid does..."

And she smiles, taken by his sweet honesty.

JENNY
(shakes his hand)
I'm Jenny.

FORREST
(shaking her hand)
I'm Forrest. Forrest Gump.

He sits back. He contentedly smiles, happy to be riding the bus, sitting next to an angel:

FORREST (V.O.)
Jenny and I were like peas and carrots. From that day on we were always together.

A21 EXT. OAK TREE - ANOTHER DAY A21*

Jenny and Forrest run up to an old tree. *

Jenny sits high on a branch and calls down to Forrest. *

JENNY *
Come on Forrest. You can do it. *

FORREST (V.O.) *
She taught me how to climb and I *
showed her how to dangle. *

21 EXT. A FIELD IN ALABAMA - LATE AFTERNOON (1954) 21*

Clouds roll by. And we see an old oak tree in a field * filled with wildflowers. And we see Jenny and Forrest * sitting in the boughs of the old tree. Forrest, holding a * book, following the words with his finger, struggling to * learn how to read. *

21 CONTINUED: 21

FORREST (V.O.)
She helped me learn how to read...

And as the clouds roll by:

22 EXT. THE OLD TREE - ANOTHER DAY (1954) 22*

The clouds rolling by.

FORREST (V.O.)
I showed her how to swing.

We see Forrest, with his stupid smile, hanging by his braces, swinging upside down from a tree limb. As the clouds roll by:

23 EXT. THE OLD TREE - DUSK (1954) 23*

We see Forrest and Jenny, in silhouette against the sky, sitting in the tree.

23 CONTINUED: 23

FORREST (V.O.)
And sometimes we'd just sit out and wait for the stars.

The daylight starts to fade.

FORREST
Mama's going to worry about me.

JENNY
(stopping him)
Just stay a little longer...

FORREST (V.O.)
For some reason, Jenny didn't ever want to go home.

FORREST
O.K. Jenny, I'll stay.

She gratefully holds his hand.

FORREST (V.O.)
She was my most special friend.
(a beat)
My only friend.

And as the stars come out, fireflies dance in the night.

24 EXT. THE MAIL BOX CORNER, OAK ALLEY - ANOTHER DAY (1954) 24*

We see Forrest and Jenny, Forrest CLANKING in his leg braces, walking home from school, talking.

FORREST
(stupidly)
... Mama always says God watches out for little children...

JENNY
(not so sure)
... I pray to Him every night, but I don't believe He listens to me...

FORREST
(concerned)
You have to believe in God, Jenny...

And suddenly, a rock, like a message from God, hits Forrest square in the head. We see some boys on bicycles, a RED-HEADED BOY, a FAT BOY, and a BOY wearing a cross outside a T-shirt, across the road.

24 CONTINUED: 24

RED-HEADED BOY
(calling to Forrest)
Hey, dummy...

BOY WITH CROSS
Are you retarded or just plain stupid?

Forrest isn't really sure.

THE FAT BOY
Look, I'm Forrest Gump...

And he imitates Forrest's stilted walk.

JENNY
Don't pay any attention to them.

FORREST
(guileless)
I don't ever pay any attention to anything...

The Boys throw rocks at him. He lets them bounce off of him, smiling. They keep pelting him. He starts to bleed.

JENNY
Run, Forrest, run.

But he just stupidly smiles, the rocks bouncing off of him.

JENNY
(continuing)
Run, Forrest. Run as fast as you can...

And at her urging, he starts to run. The Boys, getting on their bikes, chase him.

JENNY
(shouting)
Run, Forrest... run...!

And he runs faster. And faster. And despite his braces, he has an ungodly speed. He starts to distance himself from the Boys.

24 CONTINUED: 24

FORREST (V.O.)
Mama always told me miracles happen every day. Now some people don't think so. But they do.

He runs faster and faster. Jenny's VOICE far in the distance: "Run, Forrest, run...!"

FORREST (V.O.)
Now, you wouldn't believe it even if I told you --

Suddenly, we see his braces literally exploding, flying off his little legs. As he keeps right on running, the Boys on the bicycles, far behind him, give up the chase.

FORREST (V.O.)
I could run like the wind blows.

As he runs like the wind into the distance, completely and utterly free...

FORREST (V.O.)
From that day on, If I was goin' somewhere, I ran.

AA25 EXT. HIGHSCHOOL FOOTBALL FIELD, EARLY FALL (1954) AA25*

And we see Forrest speeding across the field. *

A25 EXT. A STREAM - ANOTHER DAY (1954) A25*

And we see Forrest, like an Antelope, running across a shallow stream.

25 EXT. A FIELD IN ALABAMA - DAY (1954) 25*

A breeze is blowing some tall grass. We see Forrest, running across the field. And working in the field we see a CHAIN GANG, in their white prison overalls, under the watchful eyes of shotgun wielding GUARDS on horseback. As they stop, watching Forrest run with the wind across the field into the distance...

A26 EXT. A POND - DAY (1954) A26*

Forrest comes running by a fishing pond. Black men, with bamboo poles, trying to catch dinner. As Forrest runs by:

26 INT. A BARBER SHOP, GREENBOW ALABAMA - ANOTHER DAY (1954) 26

Some oldtimers, a BARBER wearing suspenders, and two CRONIES, sit around the barber shop, swapping lies, looking out the window, watching the world go by. And suddenly, Forrest comes tearing down the main street. They watch him run off. After some moments:

A CRONY
(an understatement)
That boy sure is a running fool.

And as the others nod, he surely is:

27 OMIT 27

28 EXT. THE BUS BENCH - SAVANNAH, GEORGIA - DAY (1981) 28

We see Forrest, stupidly smiling to himself, enjoying the memory.

FORREST
It was sure a great feeling.

We see the Black Woman's still there, her eyes closed, ignoring him.

FORREST
(continuing; a beat; oblivious)
Remember me telling you how Jenny didn't seem to ever want to go home...?

She doesn't say anything.

FORREST
(continuing)
Well, this one time, Jenny wasn't on the bus to school... and she never missed school.

29 EXT. A COTTON FARM - ALABAMA - DAY (1955) 29

We see cotton seeds, like time passing, blowing on a breeze in a cotton field. We see Forrest running up a dirt road.

FORREST (V.O.)
Jenny lived in a house that was as old as the south... her mama had gone up to heaven when she was five. Her daddy was a cotton farmer.

We see a small sharecropper's shack surrounded by the cotton fields off the dirt road. Jenny's father a dirt poor tenant farmer. White trash.

29 CONTINUED: 29

FORREST (V.O.)
And he was a loving man. He was always kissing and touching her and her sisters...

Forrest comes running up to the shack. He knocks on the shack's door.

FORREST
Jenny...

There's no answer. He turns, walking around the shack, looking for her.

FORREST
(continuing)
Jenny...?

It's quiet. He walks out into the cotton fields.

30 EXT. THE COTTON FIELDS - DAY (1955) 30

He sees Jenny, in her nightgown, angelic, sitting in the cotton fields.

FORREST
Jenny? Why didn't you come to school today?

As he comes closer, we see that Jenny has bruises on her face, her nightgown, torn...

JENNY
(dazed, motions)
Ssssh... daddy's taking a nap...

There's suddenly a man's VOICE from the shack.

JENNY'S FATHER
(O.S.)
(calling)
Jenny, where'd you run off to...?!

JENNY
(to Forrest)
Come on... before he finds me.

She takes his hand, running with him deep into the cotton fields, hiding from her father.

30 CONTINUED: 30

JENNY
(continuing)
Pray with me, Forrest.

He doesn't really understand, but he gets on his knees with her. They close their eyes, praying.

JENNY
(continuing; fervent)
Dear God... make me into a bird so I can fly far, far away... far, far away from here.

JENNY'S FATHER
(O.S.)
(in the distance)
Jenny...! You come on back her now!

At the SOUND of Jenny's father coming into the fields looking for her, a flock of birds, morning doves, frightened, fly off. As we fly off with the birds, we look back down. Jenny and Forrest, far below us, on their knees in the cotton field, praying.

FORREST (V.O.)
I don't know why, but for some reason, God must have forgot to watch out for her, too.

31 EXT. THE GUMP HOUSE - NIGHT 31

The house is dark, still.

FORREST (V.O.)
One night I was in bed, asleep.

We see Jenny, in a nightgown, climbing up the second story porch railing.

32 INT. FORREST'S ROOM, THE BOARDING HOUSE - NIGHT (1955) 32

Forrest's in bed, asleep. We see Jenny silently coming into his room and crawling into bed with him. He wakes up, seeing her.

FORREST
Jenny? What are you doing here?

JENNY
There's been a terrible accident.

32 CONTINUED: 32

FORREST
What's an "accident" mean?

JENNY
Something you didn't plan on.

FORREST (V.O.)
She said her father had a farm accident.

33 EXT. THE SHARECROPPER'S SHACK - DAY (1955) 33*

We see Jenny's father in the cotton field, his back to an IDLING tractor and its reaper, bending, looking at some cotton. Jenny, in a nightgown, bruises on her face, comes out of the house. She comes to stand by the tractor, silently looking at her father. Suddenly, she puts the tractor into gear. The tractor takes off, running the reaper right over her father.

34 INT. FORREST'S ROOM - THE BOARDING HOUSE - NIGHT (1955) 34*

Jenny lying in bed with Forrest.

JENNY
(softly)
... Accidents happen...

FORREST
(sweetly)
You can come live with mama and me, Jenny...

FORREST (V.O.)
Jenny's sisters went to live with her aunt in Mobile and her cousin in Creekmore, Jenny stayed right here at her grandma's house...

35 EXT. A TRAILER PARK - A RURAL ROAD - ALABAMA - DAY 35

We see Jenny, carrying a suitcase, getting out of a car with her GRANDMOTHER in a small rural trailer park.

GRANDMOTHER
(hurrying her along)
Pick up your feet, child...

As she goes with her Grandmother into an old weather-beaten trailer... Grandma's house.

36 INT. FORREST'S ROOM - THE BOARDING HOUSE - NIGHT (1955) 36

Forrest and Jenny lying close together in his bed.

FORREST (V.O.)
... And even though it was her loving father and all, she never cried or anything...

As they lie in bed, Jenny holding onto him for dear life.

FORREST (V.O.)
... we were closer than ever after that.

DISSOLVE TO:

37 EXT. A RIVER - GREENBOW, ALABAMA - DAY (1955-1961) 37

We're looking at a river, like a Monet painting, running so slowly, it doesn't seem to be moving at all. We see in the water the reflection of little Forrest, stupidly smiling, holding a fairly large rock, Jenny standing beside him on the riverbank.

FORREST (V.O.)
Watch this, Jenny...

We see in the reflection as he hurls the rock. It makes a big SPLASH, disturbing the reflection.

FORREST (V.O.)
We went right up through school together.

The splash subsides, the water becoming calm again. We see in the water's REFLECTION now, Forrest, a high school senior (the star of our movie, now), stupidly smiling. Standing beside him, a high school senior (a star of our movie), still the best of friends, Jenny. We PAN over to them.

FORREST
(proud of himself; stupidly)
That was the best splash ever.

They turn along the riverbank. Jenny pushes some hair off her forehead. We see there's a sadness in her eyes that follows her like a shadow. She takes a letter out of her purse.

37 CONTINUED: 37

JENNY
I want you to hear something, Forrest...
(after a beat, reading)
... we are pleased to inform you that you have been accepted in the freshman class for the fall term...

FORREST
(doesn't understand)
What's "accepted" mean, Jenny...?

JENNY
(excited)
I'm going to go to college, Forrest. Over in Marion... isn't that something?

FORREST
(sweetly)
That sure is something, Jenny. I never really knew anybody who went to college before... not even mama.

They move along the riverbank. Forrest's become quiet, his hands in his pockets, his head down.

JENNY
What are you thinking about, Forrest?

He won't look at her.

JENNY
(continuing; takes his face)
Look at me, Forrest...

He looks up at her.

FORREST
(after a beat)
If you leave, who's going to be my friend anymore?

JENNY
(affectionately)
I'll always be your friend, Forrest...
(a beat)
... but I can't stay here the rest of my life, Forrest. I want to go
(MORE)

37 CONTINUED: 37

JENNY (cont'd)
places and meet people and see things...

Lost, he shuffles his feet.

FORREST
I want to go places and see things and meet people, too. Maybe I could ask mama and I could go with you...?

JENNY
(nods; sweetly)
Maybe you could come and visit me sometime...

And even he knows he isn't going anywhere.

FORREST
(a beat, sadly)
I wish I could go to college. I wish I could be "accepted", too...

They come around a bend. We see there's a crowd of people, predominantly Negroes, SINGING, CLAPPING hands, as they move across a bridge. A Civil Rights march.

FORREST
(continuing; stupidly)
Look, Jenny, a parade...

He can't help himself and he goes running like a little kid up the bank to the bridge to watch the "parade".

FORREST (V.O.)
It was sure some kind of parade. Or celebration or something. Everybody was singing and carrying flags and they even put it on the TV and everything.

38 CLOSE ANGLE - A TELEVISION SCREEN 38

We see in BLACK and WHITE, in NEWS FOOTAGE, a young minister, the young Martin Luther King, leading the march.

A NEWSCASTER
(V.O.)
... the Reverend Martin Luther King leading a march in Alabama today...

39 EXT. THE BRIDGE IN ALABAMA - DAY (1961) 39

And Forrest in "REAL TIME," watches as the marchers, led by the young Reverend, clapping hands, and singing, "Ain't gonna let nobody turn me around..." approach a phalanx of Alabama police with their police dogs.

FORREST (V.O.)
I don't know why, but for some reason, them police didn't think that parade was such a good idea at all...

And the police start to unleash their dogs.

FORREST (V.O.)
Now, I grew up with them dogs since they were little pups...

40 EXT. POLICE STATION, GREENBOW, ALABAMA - AN EARLIER TIME - DAY (1952) 40

We see little Forrest, about seven, sitting on the curb outside the Greenbow Police Station, German Shepherd puppies crawling all over him.

41 EXT. THE BRIDGE IN ALABAMA - DAY (1961) 41

And we see Forrest coming through the turmoil on the bridge.

FORREST (V.O.)
... and I knew those dogs must have been pretty confused, or hungry or somethin' 'cause they weren't really mean or anything like that...

He calls to the dogs.

FORREST
Rusty, Carter, Lad, Prince... You come here...

And the police dogs, hearing their friend, come running to Forrest, playfully jumping on him. He throws a stick.

FORREST
(CONT'D)
(to the dogs)
Go fetch...!

41 CONTINUED: 41

And the dogs, much to the policemen's chagrin, run off to chase the stick. And Forrest, turning to the young Martin Luther King, apologizing for the dogs:

41 CONTINUED: 41

FORREST
(CONT'D)
I'm sorry they interrupted your parade... They're just dogs... they don't know any better...

And as Forrest runs after the dogs, throwing the stick, playing with them...

42 INT. THE BARBER SHOP, GREENBOW, ALABAMA - DAY, LATE AFTERNOON (1961) 42

We see on a television, in NEWS FOOTAGE, Dr. King smiling at Forrest. PULLING BACK we see Forrest is sitting in a barber chair, reading a "Mad" magazine, as he gets his haircut, oblivious to the newscast the Barber and his cronies are watching on the television. The Barber and his cronies, seeing Forrest standing with Dr. King on television, startled, turn...

A CRONY
(can't believe his eyes)
Forrest, was that you just up there on the television? Was you on the bridge this afternoon with that nigra troublemaker...?!

FORREST
(looks up from his magazine; stupidly)
Huh?

As he goes back to his magazine looking at the erstwhile symbol of stupidity, Alfred E. Newman, "What me worry?", we see the young, vibrant Martin Luther King on the television.

CUT TO: *

A43 EXT. PARK BENCH A43*

The WOMAN enters with a child. Forrest looks at both of the women and finishes his story: *

FORREST *
Some years later that nice young *
minister was getting some air *
outside his motel room in Memphis, *
Tennessee, and somebody, for no *
particular reason, shot him dead... *

43 EXT. THE LORRAINE MOTEL - MEMPHIS - DAY (1968) - (INSERT PHOTOGRAPH) 43

We see the famous tragic photograph of Dr. King lying on the balcony mortally wounded, his aides pointing where the shots had come from.

A44 EXT. PARK BENCH A44

Forrest continues his story:

FORREST (V.O.)
It's a shame he didn't get to lead any parades anymore. Now this one day, me and Jenny... She was my best good friend, we was walking home from school.

44 EXT. THE COUNTRY ROAD - ANOTHER DAY (1961) 44

We're looking at the back of Forrest's stupid head.

JENNY (V.O.)
(urgent)
Look out, Forrest...!

He turns, but it's too late and he gets hit with a rock in the head. We see Jenny, standing in the road, shouting to him.

JENNY
Run, Forrest, run...!

And we see the object of her concern, the same Boys, the Red-headed Boy, the Fat Boy, and the Boy with the cross, teenagers now, driving up in a pickup truck, alongside them. Pulling to a stop, they jump out.

JENNY
(continuing)
Run, Forrest, run...!

And he runs up the road. The boys scramble back into the pick-up truck, chasing after him.

FORREST (V.O.)
It used to be I ran to get to where
I was going...

And as Forrest runs up the road, the truck chasing after him, Forrest suddenly does a ninety degree turn, running across a field. The pick-up truck, trying to catch him, suddenly skids, spinning out. And as Jenny, standing in the road, watches Forrest run off...

JENNY
(laughs, victorious)
Run, Forrest, run...!

She pushes the hair off her forehead. Her sadness like a long shadow...

JENNY
(continuing; after him,
quietly, to herself)
Run, Forrest, run...

As he runs off across the field:

44 CONTINUED: 44

FORREST (V.O.)
... I never thought it would take me anywhere...

45 OMIT 45

46 OMIT 46

A47 EXT. THE HIGH SCHOOL FOOTBALL FIELD, 1961 - DAY A47

A FOOTBALL SCRIMMAGE is in progress. And in the stands, in his distinctive plaid hat is the legendary University of Alabama FOOTBALL COACH Bear Bryant. With him are two men in suits, with clipboards, RECRUITERS, watching the scrimmage. We see the Quarterback drop pack to pass. And suddenly we see Forrest emerging from some trees, blindly running onto the football field. he outruns the pass, running right by an End waiting for the ball. And as he just stupidly keeps on going...

THE FOOTBALL COACH
(stops)
Who in the hell is that?!

HIGH SCHOOL COACH
That there's Forrest Gump, Coach. Just a local idiot...

And as the local idiot runs like the wind into the distance...There's suddenly the sound of a hugh CROWD ROARING...

47 EXT. AN ALABAMA UNIVERSITY STADIUM - DAY (1962) 47

And we see the THE FOOTBALL COACH, in his trademark plaid hat:

THE FOOTBALL COACH
(shouting)
Run you stupid son-of-a-bitch! Run... run...!

And we see assistant coaches and football players along the sidelines, all of them shouting: "Run... run...!" We see players on the field, in the red uniforms of the Crimson Tide, yelling, "Run...! "Run...!" We finally see the object of their urging. Forrest, now about nineteen, carrying a football.

FORREST (V.O.)
And can you believe it, I got to go to college, too...

And we see he's being chased by four defensemen, running toward the goal line. Everybody's shouting, "Run,

47 CONTINUED:

Forrest, run...!" And run he does. Forrest, running out of fear and instinct, running all the way into the end zone. The crowd goes BERSERK. The coaches all signalling touchdown. And Forrest, the idiot that he is, football cradled under his arm, not about to stop, just keeps right on running... through the end zone, right through the University Marching Band, into the tunnel, and right out of the stadium...

(CONTINUED)

47 CONTINUED: 47

And the Coach, looking after him.

COACH
(with consternation)
He must be the stupidest son-of-a-bitch alive... but he sure is fast...

FORREST (V.O.)
(after a beat)
Maybe it was just me, but it was very confusing times...

48 CLOSE ANGLE - A TELEVISION SCREEN - JUNE 11, 1963 48

We see in BLACK and WHITE, in NEWS FOOTAGE, George Wallace standing in the doorway of the Administration Building. *

NEWSCASTER
(V.O.)
... Alabama Governor George Wallace today, defying the integration order...

49 EXT. AN ALABAMA UNIVERSITY - DAY - JUNE 11, 1963 49*

And in "REAL TIME" we see there's a huge crowd outside the Administration building. Police holding back people from the building's steps. Television crews. We see the object of their attention: a young BLACK GIRL and a young BLACK BOY, carrying school books, are being led by Federal Marshalls under the protection of the National Guard up the steps. A little man in a suit, pugnaciously standing with his arms folded across his chest, is blocking the building's door. Governor George Wallace. And the angry crowd's shouting: "Niggers Go Home!" "Niggers Go Home!"

We see Forrest, carrying a school book, "Introduction to Soup, Stocks, and Sauces," joining the crowd, coming over to a young football player, EARL.

FORREST
(confused)
What's all the shouting about, Earl?

EARL
Coons are trying to get into school.

FORREST
(looking around, ignorant)
Coons? Where? When raccoons get into our garbage, mama chases them with a broom.

49 CONTINUED: 49

FORREST
(looking around, ignorant)
Coons? Where? When raccoons get into our garbage, mama chases them with a broom.

49 CONTINUED: 49

EARL
Not raccoons, you idiot...
(motioning)
Niggers... and they want to go to school with us.

FORREST
(befuddled)
Why do they want to go to school with us?

Forrest watches at the young black boy and girl are escorted up the steps. The young girl drops one of her school books.

FORREST
(CONT'D)
Uh, oh -- Miss, you dropped your schoolbook...

And Forrest, innocently, just doing what's natural for him, crosses to pick up the girl's book. He gives it to her. And as the cameras roll for history:

50 INT. AN ALABAMA UNIVERSITY - LOCKER ROOM - FOOTBALL COACHES' OFFICE - NIGHT (1963) 50*

And we see on a television, in NEWS FOOTAGE, Forrest stupidly walking up the steps with the young black students as they integrate the University.

PULLING BACK we see the football coaches, seeing Forrest on the newscast, startled.

A COACH
Wasn't that...?

ANOTHER COACH
No... it couldn't be...

ANOTHER COACH
It sure as hell was...

The Coaches, in disbelief, turn to look out their office window. We see Forrest, stupidly wearing a towel around his head like a turban, holding a towel, covering his genitals, coming out of the shower room. And as he instinctively looks up at them and stupidly waves.

FORREST (V.O.)
A few years later that angry little man at the schoolhouse door thought
(MORE)

50 CONTINUED: 50

FORREST (cont'd)
it would be a good idea and ran for President.

51 EXT. A CAMPAIGN STOP IN MARYLAND - NEWS FOOTAGE (SOME YEARS LATER) - DAY (1972) 51

We see George Wallace campaigning for President.

51 CONTINUED: 51

FORREST (V.O.)
But somebody thought that it wasn't. But he didn't die.

(ALTERNATE LINE: He didn't win)

Suddenly, a man steps out of the crowd and shoots him. Governor Wallace lies on the ground, not so sure of himself anymore.

52 EXT. THE BUS STOP - SAVANNAH - DAY (1981) 52

And we see the Black Nurse, not paying any attention to him, still has her eyes closed, resting. We see that ANOTHER WOMAN, holding a small child, is sitting on the bench with them. A bus pulls up.

BLACK NURSE
My bus is here.

FORREST
Is it the number nine?

BLACK NURSE
No, it's the number 4.

FORREST
(after her)
Oh. It's been nice talking to you.

And getting up, she gets on the bus.

He watches the bus pull away. It's quiet. Forrest, the gift box of chocolates on his lap, sitting with the woman and her child. After a moment:

THE WOMAN
I remember when that happened -- when Wallace was shot. I was in college...

FORREST
Did you go a girls college, or a boys and girls together college...?

THE WOMAN
It was coed.

Forrest doesn't know know "coed" from his elbow.

52 CONTINUED: 52

FORREST
(stupidly going on)
Because Jenny went to a college I couldn't go to. It was just for girls. But I went to visit her every chance I got.

53 EXT. A GIRLS' COLLEGE - SOMEWHERE IN ALABAMA, 1963 - NIGHT 53

And we see Forrest, carrying a gift box of chocolates, crossing the campus of a small southern girls' school. As he approaches a dorm:

ANGLE - FORREST'S POV

He Sees Jenny, holding hands with a BOY, crossing from the dorm to a Corvair convertible. Getting in, they drive away.

Forrest's crestfallen. And as he crosses to sit on a bench by the dorm, the box of candy on his lap, stupidly waiting for Jenny to come home:

54 OMIT 54

55 EXT. THE GIRLS' SCHOOL, JENNY'S DORM - NIGHT (1963) 55

It's raining. And we see that Forrest, standing under a dripping overhang, holding a box of chocolates on his head to keep dry, has been waiting all night for Jenny to come home. The Young Man's CAR pulls into a parking lot. The lights go off. It's still. There's the SOUND of heavy breathing and frenzied activity, punctuated by Jenny's muffled SHOUTS of passion. Forrest, concerned for her, runs to the car. He can see in the window Jenny and the Young Man in the back seat. Her dress is hiked up, the Young Man on top of her, the two of them wrestling in the throes of passion. Forrest, mistaking her pleasure for pain, suddenly yanks the door open, pulling the startled Young Man off of her, he starts hitting him.

JENNY
(stopping Forrest)
Stop it...! Stop it, Forrest!

Forrest stops.

JENNY (CONT'D)
(outraged)
Forrest, go stand over there!

Forrest does what she says. He can see Jenny quietly talking to the young man, apologizing to him. He gives Forrest a furious look, and getting in the car, drives away. Jenny crosses to Forrest. They quietly stand in the rain. She fixes her dress.

JENNY
Why did you do that?

FORREST
I thought he was hurting you...

He awkwardly, lovingly, wipes the rain off her face with his shirt tail. He gives her the soggy box of chocolates.

FORREST
(CONT'D)
I brought you these chocolates.
(a beat, truly)
I'm sorry... I'll go home now...

He starts to walk off. It's impossible for her not to forgive him.

55 CONTINUED: 55

JENNY
(after him)
Forrest... you're soaked. Come on in.

56 INT. JENNY'S DORM - NIGHT (1963) 56

Jenny and Forrest, carrying their shoes, tip-toe along a dark hallway. Jenny motion him to be quiet. Unlocking her door, they go into her room.

57 INT. JENNY'S ROOM - NIGHT (1963) 57*

There's a guitar in a corner. Jenny's roommate is asleep.

JENNY
(whispers)
Give me your clothes to dry.

FORREST
(embarrassed)
What if you see something?

JENNY
(smiles)
I won't look.

She turns her back. Forrest, awkwardly, takes off his shirt and pants.

JENNY
(continuing; as he undresses)
Do you ever dream, Forrest?

And like a little boy, he shuts his eyes, as if he's dreaming.

FORREST
Sometimes I can't tell what's a dream and what isn't.

JENNY
(smiles)
No, I mean, dream about who you're going to be.

FORREST
(doesn't understand)
Going to be?
(concerned)
Aren't I going to be me?

JENNY
(reassuring him)
You'll always be you. Just another kind of you.

He tries to understand. He gives her his wet things. He sits like a little boy on her bed in his underwear, his hands over his privates. She puts his wet clothes on a radiator.

57 CONTINUED: 57

JENNY (CONT'D)
(after a beat)
I want to be famous... I want to a folk singer... like Joan Baez.

He doesn't know Joan Baez from Joan of Arc. And there's a sadness...

JENNY(CONT'D)
(collegiate, overly serious)
I want to be on an empty stage, with just a microphone, a guitar, and my voice... Where I can say things, reach people on a personal level, just one to one...

He doesn't know what she's talking about. And it's quiet, the rain on the window. She comes to stand by him. After some moments:

JENNY
(whispers)
Have you ever been with a girl, Forrest?

He doesn't know what she means.

FORREST
I sit in home economics class with them all the time

She looks in his sweet eyes. She looks over at her roommate, her head turned to the wall, fast asleep. Jenny quietly unbuttons her blouse, slipping it off. She takes off her bra. He looks at her naked body. It's like he's looking at an angel. She takes his hands helping him to his feet.

JENNY
You can kiss me anywhere you want.

He hesitates, and then touches her breasts. He can't help himself and he shudders, ejaculating.

FORREST
(looks down, sorry)
I got all wet.

57 CONTINUED: 57

JENNY
(tenderly)
It's alright. You didn't do anything wrong.

57 CONTINUED: 57

Taking his hand she lies on the bed with him. She lays her head on his chest, closing her eyes. It's quiet. Forrest, for a moment, painfully aware of his inadequacies, has tears in his eyes. As they lie in her bed, the best of friends, the rain running down the window.

58 A CROWD'S CHEERING (1963) 58

59 EXT. AN ALABAMA UNIVERSITY STADIUM - DAY (1963) 59*

We see the fleet-footed Forrest carrying the ball. He breaks into the clear. As he runs and runs into the end zone and is about to keep right on going, everybody yells:

THE COACHES, PLAYERS, A REFEREE
Stop...! Stop...!

THE CROWD
Stop...!

And as Forrest comes to a sudden stop, stupidly smiling:

FORREST (V.O.)
... I was put on a team called the All Americans Team. And I even got to meet the President of the United States.

60 INT. THE WHITE HOUSE - THE OVAL HOUSE - DAY - EARLY NOVEMBER, 1963 60

And we see in BLACK AND WHITE in NEWS FOOTAGE, the young President Kennedy moving along a line, shaking hands with some young athletes.

NEWSCASTER (V.O.)
President Kennedy met today with members of the All American Football Team...

And we see in "REAL TIME," Forrest, uncomfortable in a suit, standing in the line of young athletes.

FORREST (V.O.)
Now, while we were waitin' to see the President of the United States, we were in this little room...

61 INT. THE WHITE HOUSE, AN ANTE ROOM - DAY (1963) 61

The athletes waiting to see the President.

FORREST (V.O.)
And there was just about anything you could want to eat or drink.

And we see Forrest at a buffet with a variety of soft drinks.

FORREST (V.O.)
(continuing)
And since they were free and all... I must've had ten Dr. Peppers...

And we see Forrest drinking one Dr. Pepper after another.

62 INT. THE WHITE HOUSE, THE OVAL OFFICE, 1963 - DAY 62

And we see The President, in BLACK AND WHITE, in NEWS FOOTAGE, stopping to shake hands with Forrest.

PRESIDENT KENNEDY
(smiles)
Congratulations. How does it feel to be an All American?

And Forrest, in "REAL TIME" can only say what's on his mind:

FORREST
I got to go pee...

The President laughs, and always gracious:

PRESIDENT KENNEDY
(motioning)
I believe he has to go pee...

And as Forrest turns to an oval office bathroom:

63 INT. THE OVAL OFFICE BATHROOM, THE WHITE HOUSE - DAY (1963) 63

Forrest, washing his hands, looks at the momentos and the photographs on the wall. He looks at a photograph of John with his brother Bobby, playing touch football at Hyannisport.

FORREST (V.O.)
Some time later, for no particular reason, soembody shot that nice young president's brains out when he was riding in his car...
(at beat)
And a few years later, for no reason at all, somebody shot his brother's brains out, too... But he was in his kitchen.

As he looks at the photograph:

FORREST (V.O.)
It must be hard being brothers... I wouldn't know.

64 OMIT 64

65 OMIT 65

66 EXT. AN ALABAMA UNIVERSITY - QUADRANGLE - DAY (1966) 66

Dogwood blossoms fill the air. And we see Forrest, wearing his cap and gown, holding his diploma, proudly standing with his mother, posing for a photograph against an ivy covered wall.

FORREST (V.O.)
Now who was to think somebody who could barely read or write like me, would be getting a college degree...

And we see Louise take their photograph. Mrs. Gump embraces her baby boy.

MRS. GUMP
I'm so proud of you, Forrest.

FORREST (V.O.)
Mama was so proud of me...

And we see a MAN in an Army uniform coming over to them.

THE ARMY MAN
Congratulations, son...

He shakes Forrest's hand.

THE ARMY MAN
(continuing)
Have you given any thought to your future son?

He gives Forrest a brochure. Forrest, who doesn't think about much of anything, blankly stares. The Army Man walks off:

FORREST (V.O.)
Since I wasn't much good at thinking anyway... I figured let somebody do my thinking for me.

67 OMIT 67

68 EXT. THE ARMY RECEPTION CENTER - MONTGOMERY, ALABAMA - DAY (1966) 68

And we see Forrest, holding a suitcase, starting to get on a Military bus.

FORREST
(to the Driver)
Hello, I'm Forrest. Forrest Gump.

THE ARMY DRIVER
Nobody gives a husky shit who you are anymore puss ball! You're not even a low life scum sucking maggot! Get your faggoty ass on the bus...! You're in the Army now...!

And before Forrest can react, the men waiting behind him push him onto the bus.

69 INT. THE ARMY BUS - DAY (1966) 69

It's crowded with a preponderance of young Black men, sitting together, and a smaller group of southern crackers sitting together. Forrest moves along the aisle looking for a seat. He starts to sit down by a young man.

YOUNG MAN
This seat's taken...

Forrest, used to it, just smiles, accepting it. He goes for another seat.

A BOY
It's taken...

Forrest just stupidly smiles. He looks around for another seat. And his eyes meet a tall, open faced young Black Man, who seems a long way from home... We'll come to know him as BUBBA. He hesitates, then moves his things off an empty seat...

BUBBA
Sit down if you want, you can to.

Forrest happily takes the seat next to him. After some moments:

BUBBA
I seen you at the swearing in. I was in the back. You didn't know your left hand from your right...

Forrest stupidly looks at his hands seeing if he can remember which is which...

BUBBA (CONT'D)
I'll tell you a little secret, though. Always stand way in the back. That way you can just do what everybody does. You won't make such a damn fool out of yourself.

FORREST
Okay. Thank you.

And they're quiet. Bubba anxiously looks out the bus window.

69 CONTINUED:

69

BUBBA
Have you ever been on a real shrimp boat?

(CONTINUED)

69 CONTINUED: 69

FORREST
No but I've been on a real big boat.

BUBBA
(laughs)
No, I mean, shrimp catching boats...
(fondly)
I've been working on shrimp boats all my life...I started on my uncle's boat, that's my Mama's brother, when I was about maybe nine... I was just lookin' into (getting) buyin' a boat of my own when I got drafted.

Forrest doesn't know quite what to say.

BUBBA (CONT'D)
(after a beat)
My given name's Benjamin Buford Blue...
(smiles)
People call me, Bubba...just like one of them good ol' rednecked boys...Can you believe that...

FORREST
I'm Forrest Gump...
(moronically)
People call me Forrest Gump...

Bubba laughs. As they shake hands:

FORREST (V.O.)
Bubba was from Bayou La Batre, Alabama. His family was in the shrimpin' business.

70 INT. A KITCHEN - SOMEWHERE IN LOUISIANA - NIGHT (1966) 70

FORREST (V.O.)
His mama cooked shrimp...

And we see a robust woman in a cook's uniform, BUBBA'S MOTHER, working in a wealthy family's kitchen.

CONTINUED:

FORREST (V.O.)
... And her mama, and her mama, and her mama before her cooked shrimp too.

71 INT. A MUCH EARLIER KITCHEN - SOMEWHERE IN THE SOUTH - DAY (1860) 71*

And we see another woman in Bubba's line, in a cook's uniform, a slave, working in a plantation's kitchen.

FORREST (V.O.)
I guess you could say they knew all there was to know about the shrimp business.

72 OMIT 72*

73 OMIT 73*

74 OMIT 74*

74A INT. BUS (CONTINUED) 74A

We cut back to the Army Bus. Forrest and Bubba are talking.

BUBBA
I know everything there is to know about the shrimping business. As a matter of fact, I'm going into the shrimping business for myself... After I get out of the Army.

FORREST
Okay.

SGT.
Let's get these Busses moving.

75 OMIT 75*

76 OMIT 76*

A77 INT. BARRACKS, FT. JACKSON SOUTH CAROLINA - DAY (1966) A77*

And we see Forrest, Bubba, and the Boys in their unit, standing at attention by their bunks for inspection. *

FORREST (V.O.)
Now, the army seemed to agree with me... *

And a DRILL SERGEANT is screaming in Forrest's face... *

DRILL SERGEANT
Gump...! What is your sole purpose in this army! *

FORREST
(stupidly)
To do whatever you tell me, Drill Sgt. *

DRILL SERGEANT
Goddamnit Gump you're a goddamn genius! That is the most outstanding answer I have ever heard. You must have a Goddamn I.Q. of one hundred and sixty. You are Goddamn gifted Private Gump. You people listen up! That is a very intelligent! You lock your scuzzy bodies up behind that private and do exactly what he does and you will go far in this man's army!... Is that clear? *

THE BOYS
Yes Drill Seargeant! *

As Forrest blankly stares. *

FORREST (V.O.)
I fit right in like a fishin' glove. *

B77 INT. BARRACKS, FT. JACKSON - ANOTHER DAY (1966) B77*

And we see the Boys putting together their weapons. The Drill Sergeant stands in the barracks doorway, his back to the men. *

B77 CONTINUED:

B77

And we see that Forrest, with no other thought in the world, totally focused, is a whiz...

BUBBA
(while he works on his weapon, whispering to Forrest)
See... What you do is drag your nets along the bottom...
(continuing)
On a good day you can catch over a hundred pounds of shrimp... Everything goes all right, you got two men, shrimping ten hours, less what you spend on gas, you can make upwards of three hundred dollars a week...

FORREST
(stupidly shouting)
Done, Drill Sergeant!

DRILL SERGEANT
(abruptly turning)
Gump, why did you put that weapon together so quickly?!

FORREST
Because you told me to Drill Sergeant.

DRILL SERGEANT
Jesus H. Christ. This is outstanding! That is a new company record! If it wouldn't be a waste of such a damn fine enlisted man, I'd recommend you for OCS, Private Gump. You're going to be a General someday, Private Gump...! Now disassemble that weapon and continue.

BUBBA
(continuing)
Anyway... Like I was saying... Shrimp is the fruit of tha sea... You can barbeque it, boil it, broil it, bake it, saute it... There's shrimp kabobs, shrimp creole, shrimp gumbo...

77 OMIT 77

78 OMIT 78

A79 INT. THE BARRACKS, FT. JACKSON - ANOTHER DAY A79

The boys are busily polishing their boats... Forrest and Bubba kneeling by each other...

BUBBA
...shrimp cocktail, pan fried, deep fried, stir fried...

B79 INT. THE BARRACKS - ANOTHER DAY B79*

The boys are polishing the floor. Forrest and Bubba are across from each other...

BUBBA
...pineapple shrimp, coconut shrimp, lemon shrimp, pepper shrimp, shrimp soup, shrimp salad, shrimp stew... Shrimp burgers, shrimp sandwiches... That's about it.

C79 INT. THE BARRACKS - ANOTHER DAY C79

Forrest and Bubba are standing at attention . A Drill Sergeant is walking down the line of bunks inspecting foot lockers. He looks in Bubba's footlocker and has a violent reaction.

DRILL SERGEANT
What's this gear adrift in your foot locker...Private?

He lifts out a hand scribbled piece of paper and waves it in Bubba's face.

BUBBA
That's a recipe from my Mama, Drill Sergeant.

DRILL SERGEANT
Shrimp Creole?

BUBBA
Drill Sergeant. negative. Uh uh. That's a recipe for Shrimp Scampi.

C79 CONTINUED:

C79

DRILL SERGEANT
Drop and give me fifty you shrimp eating son of a bitch! If the United States Army wanted you to eat shrimp (they) we would have put it in your duffle bag. Do not think about Shrimp. Think about soldiering.

Bubba drops to the floor and starts doing push-ups. The Drill Sergeant moves on as Forrest cautiously watches out of the corner of his eye.

FORREST (V.O.)
Bubba sure knew his shrimp.

79

79

79 INT. THE BARRACKS - FORT JACKSON - NIGHT (1966) 79

The boys stand at attention as the Drill Sergeant gives them his day's report.

DRILL SGT.
You people were nothing short of worthless today. Let's hope tomorrow is a better day. Lights out at exactly twenty-two hundred hours.

The Drill Sergeant turns and leaves, and the boys begin to climb into bed.

BUBBA
Hey Forrest... You know what I'm thinking about?

A BOY (V.O.)
(shouts)
Yeah, we know.

THE GUYS
Shrimp! So shut up about it!

BUBBA
(after a beat)
No I wasn't thinking about shrimp. I was thinking about shrimping... You know... What it's like to be out on the water... Nothing to worry about but the wind and the sea... Makes you feel alive, Forrest, like no other feeling in the world...

The lights go out and Taps begin. And it's quiet. After some moments...

BUBBA (CONT'D)
Hey Forrest... You ever get lonely?

Forrest shrugs an "I don't know".

BUBBA
You know...lonely. When you feel like you're the only one around.
(quietly)
I miss my family.

79 CONTINUED: 79

FORREST (V.O.)
BETTER: NARRRATION TO COME -Bubba was my best good friend...

ANOTHER BOY
(in the bunk across from Forrest, whispering)
Psstttt... Hey Gump. Get a load of the tits on her.

He passes a "Playboy" up to Forrest. And we see a photo layout is captioned: "The Girls of the South."

FORREST (V.O.)
Jenny had gotten into some trouble for some photographs...

And we see there's a picture of Jenny, wearing her school's sweater, posing, sitting on a lawn, a guitar propped against her shoulder, a sadness in her eyes, her breasts bared for the world to see.

FORREST (V.O.)
And they threw her out of school. I don't know what their problem was, she was the most beautiful thing I ever saw.

79 CONTINUED:

79

FORREST (V.O.)
BETTER: NARRATION TO COME -Bubba was my best good friend...

ANOTHER BOY
(in the bunk across from Forrest, whispering)
Psstt... Hey Gump. Get a load of the tits on her.

79 CONTINUED: 79

And as he tears Jenny's picture out of the "Playboy", putting it under his pillow:

80 INT. A CLUB - NASHVILLE, TENNESSEE, NIGHT (1966) 80*

We're looking at a picture of Jenny in a display case.

FORREST (V.O.)
I guess a talent man had seen her picture in that magazine, and got her a job singing' in Nashville... And the first chance I got, I went up to see her...

And we PULL BACK and see Forrest, in his Army uniform, in the foyer of a Nashville Club, looking at Jenny's picture in a display case by the Club's door.

81 INT. CLUB, NASHVILLE, TENNESSEE - NIGHT (1966) 81*

We're looking at a guitar.

FORREST (V.O.)
Her dream had come true... She had become a folk singer...

And we hear:

JENNY (V.O.)
(singing)
"... How many roads must a man walk down, before they call him a man..."

We slowly PULL BACK. And we see Jenny, playing the GUITAR.

JENNY
(singing)
"... The answer, my friend, is blowing in the wind..."

We PULL BACK further. And we see that Jenny is a folk singer alright. Sitting on a stool playing the guitar, her eyes vacant, singing, topless. Singing in a topless club.

JENNY
(continuing; singing)
"... The answer is blowing in the wind..."

And we see Forrest coming in the back. He stops, seeing her. And the audience, bored with her routine, starts to

81 CONTINUED: 81

HOOT. She's stoic. Some men reach out to fondle her. Somebody throws beer on her. And Forrest, angrily pushing his way through the men, jumps on the stage. And picking her up, he starts to carry her off. And Jenny, managing to extricate herself from his grasp, runs off the stage:

82 EXT. A BRIDGE IN NASHVILLE - NIGHT (1966) 82*

There's a light mist. The Topless Club in the b.g. And we see Jenny, having thrown a coat on over her costume, moving quickly along a sidewalk on a bridge over a river. Forrest follows after her...

JENNY
(exasperated)
... You can't keep doing this... You can't keep trying to rescue me, Forrest...

FORREST
They were trying to touch you, Jenny...

JENNY
(it comes with the territory)
A lot of people try to touch me... You just can't keep doing this, Forrest...

FORREST
(awkwardly)
I can't help it -- I, uh...I love you, Jenny...

JENNY
(shakes "no", meaning his maturity)
You don't know what love is, Forrest.

He's quiet, hurt. She stops, silently looking out at the water. And after some moments:

JENNY
(continuing)
... Do you remember that time we prayed, Forrest? When we prayed for God to turn me into a bird, so I could fly far, far away...

82 CONTINUED: 82

FORREST
Sure I remember, Jenny.

She stares at the dark water. And she looks as if she might climb onto the railing...

JENNY
Do you think I could fly off this bridge...?

FORREST
(doesn't understand)
Fly? What do you mean, Jenny?

JENNY
(upset)
Nothing...

She looks at him, and ashamed of herself:

JENNY (CONT'D)
(after a beat)
I have to go...
(she turns to leave)
Please don't come see me anymore...

FORREST
(doesn't understand)
What?

But she turns, hurrying off.

FORREST
(continuing; confused)
Jenny...?

And he starts running after her. She slows.

JENNY
(still ashamed)
Stay away from me... Just stay away from me, Forrest, please...

And a MAN driving a pickup truck comes along the street. Jenny waves for it to stop.

JENNY
(continuing)
How about a ride?

82 CONTINUED: 82

THE MAN
Where you going?

JENNY
I don't care.

She starts to get in.

FORREST
I'm going away, Jenny...They're sending me to a whole 'nother country...

She stops.

FORREST
(CONT'D)
(touching)
I'll write you all the time...

And she crosses to hold him, holding him for dear life. After some moments:

JENNY
Promise me something. If you're ever in trouble, don't try to be brave...just run Forrest, run away...

FORREST
I promise, Jenny.

And tears run down her cheeks.

JENNY
I'm sorry I hurt your feelings, Forrest...

FORREST
(forgiving)
That's okay...

She looks at him, and upset, she turns to the truck. She slows. She waves a small goodbye. And getting in, she drives off. As Forrest watches her drive away:

FORREST
(CONT'D)
...I enjoyed hearing you sing...

And as he stands with his hands in his pockets, alone on the Bridge:

CUT TO:

A83 EXT. THE PARK BENCH A83*

A fat MAN in a cheap suit enters and sits down on the bench joining Forrest and the WOMAN and her child.

FORREST
So, when I finished my training, I was all set to fight in Vietnam. Now my captain told me it was important to go to Vietnam because, if we didn't fight them in Vietnam, we'd havr to fight those communists on Main Street in Greenbow... and that would be bad. So Mama threw me a goin' away party... And everybody was there, except for Jenny.

83 EXT. "THE GUMP" BOARDING HOUSE - GREENBOW, ALABAMA - LATE AFTERNOON (1966) 83*

An American flag, RUSTLING on a breeze, flies from the porch.

And we see some boarders and well-wishers on the porch, eating barbecue. And across the yard, we see Forrest, in his Army uniform, sitting on an old dock by the river. His mother crosses to him.

MRS. GUMP
Aren't you coming to eat, Forrest?

He shakes "no". He's unusually quiet. Still deeply wounded, he's undergone a maturation. His mother comes to sit beside him. After some moments:

FORREST
What does it mean when you have a pain, Mama, but you didn't get hurt?

MRS. GUMP
A pain, where?

FORREST
(touching his heart)
In here. Something broke.

83 CONTINUED: 83

And, like a small hurt child, he puts his head on her chest.

MRS. GUMP
(holding him, tenderly)
You come back safe to me, you hear...

She holds her baby boy. And as they sit on the dock, daylight waning...

84 OMIT 84

85 OMIT 85

86 CLOSE ANGLE - FORREST'S HAND, WRITING A LETTER - JANUARY (1967) 86

FORREST
"Dear Jenny..."

Widen out to see Forrest and Bubba riding in a HUEY HELICOPTER, in their spanking new battle gear.

87 EXT. THE MEKONG DELTA, A FIREBASE, VIETNAM, 1967 - LATE AFTERNOON 87

A sunny day. And we see a HELICOPTER coming in for a landing at a FIREBASE in the Mekong Delta. And we see Forrest and Bubba, coming off the helicopter onto the base...

FORREST (V.O.)
Now they told us Vietnam was gonna be an awful strange place.

And we see his POV: Flags are flying. And YOUNG SOLDIERS, thin and lean boys in sandals and shorts, with farmers tans, are sitting around in beach chairs, with beer coolers and barbeques, reading "skin" magazines, on a flat stretch of land, surrounded by water, in the heart of the Mekong Delta. Along the shore, some boys are floating in inner tubes, and on some Navy patrol boats, soldiers fishing...

FORREST (V.O.)
But it looked just like July 4th at the Monroe Lake Kiwanis picnic -- except there were no girls allowed and only helicopters and rifles...

They swipe at mosquitoes, just like at home, too...

BUBBA
(looking at the delta)
I'll bet there's shrimp in these waters...

And as Forrest and Bubba, looking lost, start walking towards the C.O.'s tent, past two rifles "planted" in the ground. A helmet, and boots with each of them. The unmistakeable memorial to the men they're replacing.

AA88 EXT. AN OFFICER'S TENT, THE FIREBASE, MEKONG DELTA - DAY AA88*

Forrest and Bubba stand outside an officer's tent. Bubba reaches to knock on the tent but before he can the tent flap flies open and standing before them is a fair-haired, clean shaven YOUNG MAN, in his underwear. LT. DAN TAYLOR.

LT. DAN
You must be my F.N.G.'s.

Forrest and Bubba salute Lt. Dan.

FORREST
Sir...

BUBBA
Morning, Sir...

Lt. Dan slaps Forrest's hand down and looks around in paranoia...

LT. DAN
(CONT'D)
Get your hand down. There are goddamn snipers all around this area who'd love to grease an officer
(a beat)
I'm Lt. Dan Taylor. Welcome to 4th Platoon... What's wrong with your lip?

BUBBA
I was born with big gums, sir.

LT. DAN
You'd better tuck that in or you're gonna get it caught on a tripwire. So, where you boys from in the world?

FORREST
Alabama, Sir...

BUBBA
Alabama, Sir...

Lt. Dan stops and stares at Forrest in the eyes.

LT. DAN
Are you twins?

FORREST
(stupidly)
We're not relations, sir...

AA88 CONTINUED:

AA88

LT. DAN
(after a beat, no bullshit)
Look, it's pretty basic here. If you stick with me and learn from the guys who've been in country for awhile you'll be alright.

He stops, turns, and pauses for dramatic effect.

LT. DAN
(CONT'D)
One item of GI gear that can be the difference between a live grunt and a dead grunt... socks. Cushion sole, OD green.

Forrest and Bubba stop and stare at him blankly.

LT. DAN
(CONT'D)
Try and keep your feet dry when we're out humping. I want you boys to remember to change your socks whenever we stop. The mekong will eat a grunt's feet right off his legs.

Lt. Dan continues walking. Forrest and Bubba look at him in awe.

FORREST (V.O.)
Lt. Dan sure knew his stuff. I felt real lucky he was my Lieutenant. I think he had been in Vietnam even before there was a Vietnam...

A Black Sergeant, SGT SIMS approaches Lt. Dan and the boys.

LT. DAN
Sgt. Sims, goddamn it, where is that slingrope I told you to order?

SGT. SIMS
I put the requisition in to the battallion Sir.

LT. DAN
Well you call those sons of bitches. You call again and again and again. Well, get on it. We
(MORE)

AA88 CONTINUED: AA88

LT. DAN (cont'd)
got a lot of blue to cross starting tomorrow. I want my people rigged up w/sling ropes and snap links before we cross the wire. Just do whatever we got to do. We saddle up at first light.

SGT. SIMS
I'm on it, Lieutenant.

LT. DAN
Kick some ass.

FORREST (V.O.)
Lt. Dan came from one of the oldest families in America. He was from a long, great, military tradition... Somebody in his family had fought...

A88 OMIT A88

88 EXT. VALLEY FORGE, THE REVOLUTIONARY WAR, 1778 - DAY 88

And we see a distant relative, bearing a striking resemblance to the young Lieutenant, in a Revolutionary War uniform, freezing to death at Valley Forge.

FORREST (V.O.)
...And died...

89 EXT. GETTYSBURG, THE CIVIL WAR, 1863 - DAY 89

And another relative falling to a bayonet at Gettysburg.

90 EXT. FRANCE, WORLD WAR I, 1918 - DAY 90

And another relative falling to mustard gas in the muddy trenches of the Marne.

91 EXT. NORMANDY, WORLD WAR II, 1944 - DAY 91

And another falling to machine gun fire on the beach at Normandy.

FORREST (V.O.)
...in every single American War.

A92 EXT. LATRINE, THE FIREBASE, MEKONG DELTA, 1967 - DAY A92

FORREST (V.O.)
I guess you could say he had a lot to live up to.

LT. DAN
So you boys are from Arkansas. I've been through there before. Little Rock's a fine town.
(a beat)
Now go shake down your gear. See the Platoon SGT and draw what you'll need for the field. If you're hungry, First Squad's burning steaks over there.

Lt. Dan reaches for the latrine door, stops and turns to Firrest and Bubba.

LT. DAN
Two standing orders in this platoon. One, take good care of your feet. Two, try not to do anything stupid like getting yourself killed.

Lt. Dan enters the latrine and shuts the door, leaving Forrest and Bubba standing there.

FORREST
I sure hope I don't let him down.

A92 CONTINUED: A92

Forrest and Bubba don't say anything.

LT. DAN
(CONT'D)
So anyway. Go get yourselves settled in. If you're hungry they've got some steaks cooking over there...on the other side of where those fallen comrades are.

Lt. Dan reaches for the latrine door, stops, and turns to Forrest and Bubba.

LT. DAN
(CONT'D)
And another thing. I have two standing orders. First, keep your feet dry. Second, try not to do anything stupid like getting yourself killed.

He enters the latrine and shuts the door, leaving Forrest and Bubba standing there.

FORREST
Boy, I sure hope I don't let him down.

92 OMIT 92

A93 OMIT A93

93 EXT. RICE PADDIE - ANOTHER DAY 93

We see Forrest, Bubba and their unit slogging across a rice paddie.

A94 EXT. THE JUNGLE, VIETNAM, 1967 - DAY A94

And we're looking at a dense jungle...

FORREST (V.O.)
"Dear Jenny..."

And we see Forrest, Bubba, Lt. Dan, and the Boys in their unit, a nearly equal mixture of Blacks and Whites, in full battle gear, moving through the jungle on patrol...

FORREST (V.O.)
I got to see a lot of countryside. They let us take these real long walks... We were always looking for these guys named Charlie. That's another way Vietnam is funny. Folks with last names like Fu Doc and Ding Pao named their kids "Charlie".
(a beat)
It wasn't always fun... Lt. Dan was always getting bad feelings about a road or a rock or a trail...

They reach a jungle trail. Lt. Dan suddenly stops and signals to the Company.

FORREST (V.O.)
And the sergeant told us to stand still and shut up.

SGT. SIMS
Stand still! Shut up!

They do.

FORREST (V.O.)
So we did.

Lt. Dan looks down the trail. And holding his rifle, he quietly, cautiously, moves along the trail, looking for mines and trip wires, Forrest and the Boys silently watching him. As Lt. Dan moves along the trail:

A94 CONTINUED: A94

FORREST (V.O.)
(whispering)
Now I don't know much about much of anything, but I think some of America's best young men served in this war. There was Dallas from Phoenix...

And we see a young Boy wearing glasses.

FORREST (V.O.)
...Cleveland, he was from Detroit...

And we see a young Black man.

FORREST (V.O.)
...and Tex was...

A lanky boy.

FORREST (V.O.)
...Well I don't remember where Tex came from...

Lt. Dan's safely made it to the end of the trail. He motions to them.

LT. DAN
Let's move out. We still have another 10 clicks before we get to get to that river.

The unit starts walking down the road.

FORREST (V.O.)
The good thing about Vietnam, there was always someplace to go...

AA94 EXT. THE JUNGLE - ANOTHER DAY (1967) AA94

We see Forrest, Bubba, Lt. Dan and the Boys, standing over a suspicious looking hole in the ground. Lt. Dan throws a hand grenade into the hole which is followed by a loud BLAM.

SGT. SIMS
Gump, check that hole...!

And as Forrest jumps into the smoldering hole:

AA94 CONTINUED: AA94

FORREST (V.O.)
...and as always somethin' to do...

B94 EXT. THE MEKONG DELTA/CANAL, VIETNAM - ANOTHER DAY (1967) B94

And we see Forrest's unit, on patrol, moving across the wetlands.

FORREST (V.O.)
One day it started raining...

And like somebody's thrown a switch, it suddenly starts to pour.

B94 CONTINUED: B94

FORREST (V.O.)
And it ain't quit for four months...

94 EXT. A JUNGLE, THE MEKONG DELTA - ANOTHER DAY (1967) 94*

The unit slogging in the jungle through the rain.

FORREST (V.O.)
We been through every kind of rain they is...Little bitty stingin' rain...

And the rain, like gnats, tattoos them.

95 EXT. THE JUNGLE, VIETNAM - ANOTHER DAY (1967) 95*

The Boys tromping through the rain through a jungle.

FORREST (OVER)
...And big old fat rain...

And jumbo raindrops batter the Boys.

96 EXT. THE DELTA - ANOTHER DAY (1967) 96*

The unit slogging through the rain across another sodden delta.

FORREST (V.O.)
...Rain that flew sideways...

And wind blows rain off the water, coming sideways at them.

97 EXT. SWAMPLAND - ANOTHER DAY (1967) 97*

Forrest, Bubba, Lt. Dan and the Boys, up to their necks in water, rifles above their heads, crossing a swamp.

FORREST (V.O.)
And sometimes rain even seemed to come straight up from the ground...

And we see the rain bouncing off the water splattering their faces.

FORREST (V.O.)
Shoot, it even rained at night.

98 OMIT 98

99 OMIT 99

100 EXT. A RUBBER TREE GROVE, SOMEWHERE IN THE MEKONG DELTA - NIGHT (1967) 100

The rain's still falling. And we see the unit, out on patrol, "bedded down" as best they can, for the night. And we see Forrest and Bubba, in their panchos, like twins, sitting with their backs against each other, rifles at their sides.

BUBBA
...This way we don't have to sleep with our heads in the mud...

As they sit in the rain:

BUBBA (CONT'D)
You know why we're a good partnership, Forrest?

FORREST
Why's that, Bubba?

BUBBA
We watch out for each other...

And having thought about it for quite a while:

BUBBA (CONT'D)
(after a beat)
Forrest, how would you like to go into the shrimping business with me?

FORREST
(stupidly smiles)
I'd sure like that, Bubba...

BUBBA
...I've got it all figured out... So many pounds of shrimps to pay off the boat, so much for the gas... We can live on the boat... I'll be the captain, and we'll work it together... Split everything right down the middle...
(his smile)
...And all the shrimp you can eat...

100 CONTINUED: 100

FORREST
That's a fine idea...

FORREST (V.O.)
It was a fine idea...

101 EXT. THE RUBBER TREE GROVE, THE DELTA - LATER THAT NIGHT (1967) 101

It's still, Bubba's head down, asleep. And we see Forrest , unable to sleep, sitting in the rain hunched over, writing a letter with his flashlight under his poncho.

FORREST (V.O.)
Every chance I'd got I'd write a letter to Jenny, I'd tell her how I hoped everything was real good for her...

102 EXT. THE RURAL TRAILER PARK, ALABAMA, 1966 - ANOTHER DAY 102

A V.W. BUS is outside of Jenny's Grandmother's trailer, honking. And we see Jenny, in hippie regalia, filled with hope, carrying her guitar, a macrame bag with her belongings, coming out of the trailer.

FORREST (V.O.)
...How I thought about her all the time...How I liked remembering our happy times together...

She runs to get into the bus with a group of Hippies. And as they drive off, leaving the trailer park:

FORREST (V.O.)
...And how I looked forward to hearing from her as soon as she had the time...And I signed each letter...Love, Forrest Gump.

103 EXT. VIETNAM, THE RUBBER TREE GROVE, MEKONG DELTA - NIGHT (1967) 103

And in a child's hand we see Forrest writing on the piece of wet letter paper, mouthing as he writes:

FORREST
"Love, Forrest Gump..."

A104 EXT. PARK BENCH A104*

The woman looks at her watch and turns to Forrest. *

THE WOMAN
Are you going to be here for a little while, 'Cause I've got to go? *

FORREST
Just 'til the number nine bus comes. *

THE WOMAN
Well, I'll try and make it back. *

She rises and taking the child in hand, they walk away. The fat MAN slides over in the bench and looks at Forrest as Forrest begins his story again. *

104 EXT. THE DELTA, VIETNAM, 1967 - LATE AFTERNOON, ANOTHER DAY 104

It's still raining.

FORREST (V.O.)
On this one day we were out lookin' for them Charlie fellas ...

104 CONTINUED: 104

And we see Forrest, Bubba, Lt. Dan and the troop, on patrol, moving through a grove of mango trees. And there's a clearing ahead of them, yams growing. And as they come out of the mango grove into the clearing:

FORREST (V.O.)
And you know what, somebody just turned off the rain.

And we see the rain just suddenly stop on a dime. Afternoon sunlight bathes the Boys. They start taking off their rain panchos...

FORREST (V.O.)
And we found them.

And suddenly, they're hit with tremendous FIRE, rockets and machine guns, from the surrounding jungle. And Sgt. Sims, shot in the throat, mortally wounded, goes down.

LT. DAN
(shouting)
Incoming!! Take cover, take cover!

And Forrest, Bubba, and the Boys, under the heavy FIRE, flatten on the wet earth, covering up. And we see Forrest, his head down, looking down the row at Lt. Dan. And we see Lt. Dan on the radio...

LT. DAN
(on the radio, shouting)
Strongarm, this is Leg Lima 6... incoming from the tree line at point blue plus two. AK's and rockets... Estimate Thirty Victor Charlie...

And we see Lt. Dan has bitter tears on his dirty face...

LT. DAN
My unit is down hard and hurtin', six! I'm pulling back to the Blue Line...

A rocket suddenly explodes next to Forrest. The fire intensifies...

Lt. Dan starts to return with his M16, giving his men cover.

104 CONTINUED: 104

LT. DAN
(CONT'D)
(shouting to the boys)
Pull back...! Pull back...!

And we see Bubba, and the Boys, begin running back through the clearing toward the mango grove for safety. Lt. Dan sees Forrest still standing there, frozen. Continuing to fire, Lt. Dan moves over to Forrest and screams into his face:

LT. DAN
Run, Gump! Goddamn-it, run!

104 CONTINUED: 104

FORREST (V.O.)
And all I could think of was Jenny saying, if I was ever in trouble, to run like hell. And I sure did...

JENNY (V.O.)
Run Forrest, run...!

And, out of fear and instinct, he runs like hell, running faster and faster and faster...

FORREST (V.O.)
And I did a bad thing, because I was thinking so hard about running, I didn't think about Bubba at all...

And we see dear Bubba, trying to keep up, getting further and further behind.

And Forrest, out in front of everybody, reaches the mango grove:

FORREST
(realizing)
Bubba...

He stops, turning to look for him...

105 AND ANGLE HIS POV: BUBBA'S GONE. (1967) 105

FORREST (V.O.)
Bubba was my best good friend and I wasn't about to just take off and leave him...

And upset, Forrest runs back to the clearing, into the enemy fire, looking for Bubba.

105 CONTINUED: 105

FORREST (V.O.)
And on my way to find Bubba, there was this boy layin' on the ground...

And we see Tex lying on the wet ground, his stomach opened up like a peeled grape.

FORREST (V.O.)
I couldn't just let him lay there all alone and scared the way he was, so I grabbed him up and ran him out of there.

And we see Forrest picking him up, running with the Boy over his shoulder back through the mango grove to a RIVER. Laying the wounded Boy down on the riverbank, he turns, running back into the firefight:

FORREST (V.O.)
And everytime I went looking for Bubba, somebody else was saying, "help me."

106 EXT. THE RIVER - LATE AFTERNOON (1967) 106

And we see Forrest returning with Cleveland, the young Black soldier, blinded, laying him down by the river.

CUT TO:

And we see Forrest returning with Dallas, one of his arms nearly gone, blood running out of his ears...

DALLAS
...I can't hear...! I can't hear...!

Forrest lays him down by the river. As he runs back off:

107 EXT. THE CLEARING - LATE AFTERNOON (1967) 107

Forrest running back through the enemy fire for Bubba.

FORREST (OVER)
And on one of them trips I tripped over somebody.

He trips over somebody.

FORREST (OVER)
And layin' there, his legs all shot out from under him, was Lt. Dan.

(CONTINUED)

107 CONTINUED: 107

And we see Lt. Dan, bleeding profusely, his legs badly hurt, laying on the ground. And he's screaming into the radio...

(CONTINUED)

107 CONTINUED: 107

LT. DAN
...I know what my position is, asshole...! You just get them in here now...! (tech talk to come)

Forrest reaches to help him...

LT. DAN
(CONT'D)
(angrily pushing him away)
Goddamn-it! Get away from me...!

He tries to fight Forrest off of him.

LT. DAN
(CONT'D)
...Get the hell away from me!

He pulls out his revolver, aiming it at Forrest.

LT. DAN
(CONT'D)
Just leave me here...!

But Forrest, single minded, throws him over his shoulder. The impact causes Lt. Dan to drop his revolver. Forrest starts to run for safety with him...

FORREST
(abruptly)
Ow! Somethin' bit me...

And we see he's been shot, the back of his pants covered with blood. His legs give out. He manages to pull himself back up. And despite his wound, he runs off with Lt. Dan. As he runs through the trees, Lt. Dan, cursing him, shouting through the pain...

LT. DAN
I told you to leave me there...!
(enraged)
Christ almighty, did you hear what I said? Leave me here!

And as Forrest runs with him to the River:

108 EXT. THE RIVER - DUSK (1967) 108

And we see Forrest laying the severely wounded Lt. Dan down by the other Boys.

108 CONTINUED: 108

LT. DAN
(livid, shouting at him)
I didn't ask you to pull me out of there, damn you...!

But Forrest, turning, starts to run back into the onslaught.

LT. DAN
(CONT'D)
(grabs him)
Where the hell do you think you're going...?!

FORREST
To find Bubba...

108 CONTINUED: 108

LT. DAN
I called in an air strike...In less than 5 minutes there's not going to be anything left of that jungle...

He tries to pull out of his grasp.

LT. DAN
(CONT'D)
You stay right here, that's an order...!

FORREST
(conflicted)
But -- I got to get Bubba...

And his loyalty to his friend the stronger emotion, he pulls himself from Lt. Dan's grasp, stupidly running back into the jungle...

109 EXT. THE MANGO GROVE - DUSK (1967) 109

And as he runs through the mango grove under the advancing enemy fire, looking for Bubba:

BUBBA'S VOICE
(V.O.)
(softly)
Forrest...

He slows. And he sees Bubba lying under the cover of some foliage of some dead mango trees, with a huge sucking chest wound.

FORREST
(bends, quietly)
It's gonna be okay, Bubba...

And suddenly AIRPLANES, screaming, coming in low, drop napalm bombs on the mango grove, setting the trees on fire, turning the jungle into a veritable holocaust. And we see Forrest, picking his dear friend up, running with him ahead of a rolling napalm fireball, through the burning trees, for the River.

110 EXT. A CLEARING, BY THE RIVER - DUSK (1967) 110

He manages to carry Bubba into some buffalo grass, in sight of the River. He sits in the grass with the mortally wounded big man...

110 CONTINUED:

110

FORREST (V.O.)
If I'd a known this was the last time Bubba and I were gonna talk, I'd a tried to think of somethin' better to say than...

FORREST
Hey, Bubba...

BUBBA
Hey, Forrest...

(CONTINUED)

110 CONTINUED: 110

Forrest takes his friend's hand. Bubba sadly looks up at him.

BUBBA
(con't)
Fuck it, Forrest, why'd this happen?

Forrest doesn't know what to say...

FORREST
It's just an accident... Just a terrible accident...

And more PLANES come screaming in, carpeting the jungle with naplam...

FORREST (V.O.)
Then Bubba said something I won't ever forget.

BUBBA
(poignant)
I want to go home.

Bubba squeezes Forrest's hand.

FORREST (V.O.)
Bubba was my best good friend. And even I know that's something you can't just find around the corner.

And as he holds Bubba's hand, watching his best good friend die: We see HELICOPTERS coming in along the river to pick up the survivors...And as Forrest sits in the buffalo grass with Bubba, the burning jungle lighting the evening sky...

111 EXT. PARK BENCH 111*

FORREST (V.O.) *
Bubba was goin' to be a shrimp boat *
captain... But he died right there *
by that river in Vietnam... And *
that's all I have to say about that. *

111 CONTINUED: 111*

The fat MAN in a cheap suit looks at Forrest.

THE MAN
It was a bullet, wasn't it...?

FORREST
A bullet?

THE MAN
That jumped up and bit you?

FORREST
(nodding)
Yes, sir. Bit me directly in the buttocks...They said it was a million dollar wound...But I guess the army keeps that money, because I still ain't seen a nickel of that million dollars.

112 INT. U.S. ARMY HOSPITAL, SAIGON, VIETNAM, 1967 - DAY 112

And we see Forrest, eating an ice cream cone, and holding another, lying on his stomach on a gurney, being wheeled by an Orderly through a busy army hospital.

FORREST (V.O.)
Now the only good thing about being wounded in the buttocks is the ice cream. They gave me all the ice cream I could eat...

He's wheeled into a crowded ward, to his bed. The Orderly helping him onto his bed.

FORREST (V.O.)
...And a friend of mine was right in the bed next door.

And we see in the bed next to his, Lt. Dan. Forrest gives Lt. Dan an ice cream cone.

FORREST
I got you some ice cream Lt. Dan.

Lt. Dan angrily throws the ice cream into his bed pan. And a Male Nurse, wheeling a gurney, comes over to him.

112 CONTINUED: 112

A MALE NURSE
Bath time, Lieutenant.

And we see as the Nurse lifts Lt. Dan out of his bed and onto the gurney, that Lt. Dan's legs have been amputated. And as Lt. Dan's wheeled past Forrest's bed, Forrest stupidly waving, Lt. Dan gives him a look of utter contempt...

A SOLDIER
(OVER)
Mail call.

And we see a Soldier, coming through the ward, calling off names, handing out the mail.

THE SOLDIER
(CONT'D)
...Forrest Gump...

Forrest waves, excited.

FORREST
Over here, I'm Forrest Gump...

The Soldier gives Forrest some letters. Forrest, joyous, looks through them. And we see there are some letters from his mother. But they're not what he's looking for... He slows. And he sees, among the envelopes, all the letters he had sent to Jenny.

112 CONTINUED: 112

And stamped on the envelopes is: "Return to Sender...Address Unknown." And as Forrest looks at the letters, heartbroken, the ice cream melting:

113 INT. REC ROOM, THE HOSPITAL AT SAIGON, 1967 - DAY 113*

Forrest sits alone in a rec room. And some Men in wheelchairs, two wounded Soldiers, are playing ping pong. One of the men, a sore loser, angrily smacks the ball, and wheels off. The ball rolls to a stop at Forrest's feet. Forrest picks it up.

A WOUNDED SOLDIER
You know how to play?

Forrest shakes "no." He crosses to the table awkwardly taking up the paddle.

THE WOUNDED SOLDIER
The secret to playing this game is, no matter what happens, never take your eye off the ball.

Forrest moronically follows his instructions to a tee, never taking his eye off the ball:

FORREST (V.O.)
For some reason Ping Pong came very natural to me...

THE WOUNDED SOLDIER
Any idiot can play it...

FORREST (V.O.)
So I started playing it all the time...

A114 INT. HOSPITAL REC ROOM, SAIGON - NIGHT (1967) A114*

And we see Forrest trying to get the hang of the game practicing ping pong by himself.

114 INT. THE HOSPITAL REC ROOM, SAIGON - ANOTHER DAY (1967) 114*

And we see patients watching, as Forrest, never taking his eye off the ball, plays ping pong.

114 CONTINUED: 114

FORREST (V.O.)
The hospital's people said it made me look like a duck in water, whatever that means.
(a beat)
Even Lt. Dan would come and watch me play.

(CONTINUED)

114 CONTINUED: 114

And we see Lt. Dan, lying on a gurney, his back to him, silently sitting looking out a window, "watching him" play.

115 OMIT 115

A116 INT. HOSPITAL WARD - NIGHT (1967) A116

Forrest is asleep on his side. And we see hands suddenly grabbing him by the throat of his pajamas literally pulling him out of bed onto the floor. And we see Lt. Dan, having crawled on his hands from his bed, sitting on the floor.

LT. DAN
(in his face)
Now you listen to me! Anything that happens to us, is controlled by natural laws that govern the universe...! By saving my life you screwed with the laws of nature...!

Forrest's in a daze.

LT. DAN
(CONT'D)
Do you understand me, Gump?! We all have a destiny. Nothing just happens... It's all part of a plan, a scheme. I was supposed to die in the field with honor and now I'm nothing but a goddamn cripple! A legless freak! Look at me. Do you know what it's like not to be able to use your legs?

FORREST
(accurately)
Yes I do, sir.

And he does. It momentarily stops Lt. Dan, but not for long...

LT. DAN
Did you hear what I said? You cheated me! I had a destiny! I should have died out there with my men! That was my destiny and you cheated me out of it!

He pulls Forrest even closer:

A116 CONTINUED: A116

Lt. Dan puts his head on Forrest's chest, quieting. *

LT. DAN
(Then softly, to himself) *
It wasn't meant to happen like *
this. I was Lt. Dan Taylor... *

Lt. Dan pulls himself up into a sitting position, leaning against the bed. It's quiet. And Forrest, the perenial optimist: *

FORREST
(stupidly)
You're still Lt. Dan, Lt. Dan...

He looks at himself. He looks at Forrest. And he realizes Forrest is all he has left. After a moment, he pulls himself back up into his bed. Forrest sheepishly climbs into his own bed. It's quiet. Forrest looks down the ward of wounded men:

LT. DAN
(to himself) *
What good am I now...? It all was *
part of a plan, all part of a plan. *

B116 OMIT B116

116 OMIT 116*

117 INT. THE HOSPITAL AT SAIGON - DAY (1967) 117

Forrest, playing ping pong. And we see an Officer crossing to him...

AN OFFICER
Private Gump.

FORREST
(stops playing)
Yes, sir.

THE OFFICER
As you were.

Forrest returns to his game.

THE OFFICER
You've been awarded the Congressional Medal of Honor.

117 CONTINUED: 117

FORREST
(ignorant)
Is that good?

THE OFFICER
It's the highest honor there is.

FORREST
That's awful nice.
(a beat)
What did I do to get it?

THE OFFICER
(militareze)
In the face of enemy fire, without regard for your own safety, you showed extreme courage...

FORREST
OK!

118 INT. HOSPITAL WARD - DAY (1967) 118

Forrest, carrying his ping pong paddle, comes into the ward. The curtains are closed around Lt. Dan's bed.

FORREST
Lt. Dan they want to give me a medal...

And a Nurse, pulling open the curtains, comes out from Lt. Dan's bed. And we see another badly wounded Man, a stranger, is lying there. Lt. Dan, gone.

FORREST
(upset)
Where's the Lieutenant?

THE NURSE
They've sent him home.

She leaves. Forrest sits on his bed, holding his ping pong paddle, thinking about his destiny:

FORREST (V.O.)
Two weeks later I left Vietnam...And took the first bus home...

119 OMIT 119*

120 INT. THE BARBER SHOP, GREENBOW, ALABAMA, 1968 - EVENING 120

And we see the Barber and his Cronies watching the EVENING NEWS on a new color television that's been stacked on top of the old black and white set.

NEWSCASTER
President Johnson today, in a White House ceremony, awarded Congressional Medals of Honor...

121 EXT. THE WHITE HOUSE, THE EAST ROOM, 1968 - DAY 121

And we see in NEWS FOOTAGE, PRESIDENT JOHNSON, moving along a line of SERVICEMEN in dress uniforms, awarding the Medals of Honor.

122 EXT. THE WHITE HOUSE, THE EAST ROOM, 1968 - DAY 122

And we see in "real time," Mrs. Gump, in a new hat, proudly standing with her baby boy, Forrest, in a dress uniform.

And President Johnson, in NEWS FOOTAGE, comes to stand in front of them. And in "real time" President Johnson ceremonially puts a Medal Of Honor around Forrest's neck. He salutes Forrest.

PRESIDENT JOHNSON
America owes you a debt of gratitude, son.

122 CONTINUED: 122

Forrest salutes him.

PRESIDENT JOHNSON (cont'd)
I understand you were wounded. Where did you get hit?

FORREST (V.O.)
And since he was the President of the United States, and he asked me to show him my wound...

Forrest undoes his pants. And turning around, bending over, he shows the President where he was shot in the ass.

FORREST (V.O.)
That's just what I did...

And as he "moons" The President:

FORREST (V.O.)
A few months later, for some reason, that President decided he didn't want to be President no more, and went back to Texas to ride horses and think things over...I sure hope it wasn't anything I did...

123 EXT. THE LINCOLN MEMORIAL, NOVEMBER, 1968 - LATE AFTERNOON 123*

And we see Forrest, in his uniform, proudly wearing his Medal of Honor around his neck, coming along the promenade by the Lincoln Memorial.

FORREST (V.O.)
After that, Mama went to the hotel to lay down, and I went for a walk to see our nation's capital...

He stops to look up at the grand figure. And we see a BUS pull to a stop behind him. And a heavy WOMAN wearing one too man protest buttons gets off. She shouts to ANOTHER WOMAN:

THE WOMAN
I've got the vets...

123 CONTINUED: 123

THE OTHER WOMAN
(motioning)
Hurry up, you're late...

And coming off the Bus, in fatigue jackets, are a group of VIETNAM VETERANS. They cross by Forrest.

THE WOMAN
(calls to Forrest)
Are you a veteran?

FORREST
A veteran?

A VETERAN
(waving him over)
Come on with us, man...We can use your help...

FORREST
My help...? Are you movin' somethin'?

And always helpful, he stupidly falls in with them. They come to some steps at the back of A platform. The Woman moves along the row of men. And liking the way Forrest looks in his dress uniform...

THE WOMAN
You look great...

She takes Forrest putting him in the front of the line. She motions him to follow her.

FORREST
What are we movin'?

He follows her up the steps. She motions him to wait. And there's what sounds like somebody speaking.

ANGLE - FORREST'S POV:

There's a SPEAKER'S PLATFORM. And he can just see through some scaffolding, from the waist up, a curly haired man wearing an American Flag for a shirt, giving a speech. ABBIE HOFFMAN.

FORREST (V.O.)
There was this man givin' a little talk...and for some reason, he was wearin' an American Flag for a shirt instead of salutin' it...

123 CONTINUED: 123

And we see Abbie Hoffman giving one of his outrageous speeches riddled with "fucks."

FORREST (V.O.)
And he sure liked to say the "F" word alot. "F..." this... and..."F..." that. And everytime he said the "F" word, people, for some reason, would cheer...

And there's the SOUND of people CHEERING.

ABBIE HOFFMAN
(after a beat)
...Now these guys have told Lyndon Johnson just where to stick his (fucking) war...!

THE WOMAN
(motions to Forrest)
Go ahead...

FORREST
Where is it what we're movin'?

And as Forrest stupidly leads the Veterans out onto the stage, he stops.

FORREST (V.O.)
And there was the biggest picnic you ever saw...

123 CONTINUED: 123

ANGLE - FORREST'S POV:

Surrounding the Reflection Pool, as far as the eye can see, is a massive ANTI-WAR RALLY. And on the stage the VIETNAM VETERANS against the war, their clenched fists raised, are showing their support. And Forrest, like a deer caught in headlights, just stupidly stands there looking out at all the people.

ABBIE HOFFMAN
(to Forrest)
Now what do you have to say about the war, man?

FORREST
(dumbly)
The one in Vietnam?

ABBIE HOFFMAN
That's right man. The war in Viet(fucking)nam.

123 CONTINUED: 123

And Abbie Hoffman's given him the microphone. And it's dead still, the people waiting for some words of wisdom from this "warrior." Forrest stupidly looks at the crowd.

FORREST (V.O.)
Now, there was only one thing I could think of to say about the war...

FORREST
(after a beat, into the microphone, dramatic)
Well, there's only one thing I can think of to say about the war...

And as he starts to say something: WE SEE a disgusted POLICEMAN pulling the microphone's plug. And Forrest, oblivious, just keeps on talking, whatever he's saying, lost forever. And we see The Woman, angrily, running across the stage. Pushing the Policeman aside she plugs the microphone back in.

FORREST
(CONT'D)
(finishing)
...And that's all I have to say about that...

And Abbie Hoffman, the only one close enough to hear what Forrest had to say, moved to tears, puts his arm aound him...

ABBIE HOFFMAN
That's so right on, man. You said it all...

ABBIE HOFFMAN
(CONT'D)
(to Forrest, smiling)
What's your name, soldier?

FORREST
Me? I'm Forrest. Forrest Gump.

Abbie introduces him to the crowd.

ABBIE HOFFMAN
(announcing)
...Forrest Gump...

And there's a collective roar. And the people start chanting, "Gump...Gump...Gump...". And Forrest

123 CONTINUED: 123

idiotically smiling, waves. And in the din there's a familiar VOICE, somebody shouting..."Forrest..

He turns to where the voice is coming from. And he sees, literally wading through the Reflection Pool, her only way to get through the crowd to him, his beloved JENNY.

FORREST (V.O.)
It was the happiest moment of my life.

He jumps off the stage. He makes his way through the crowd, running to get her. Jenny, making her way across the Reflection Pool to him. And Forrest, stupidly jumping into the Reflection Pool, runs to jenny. They embrace. And as they hold each other:

123 CONTINUED: 123

FORREST (V.O.)
...And it was just like olden times. Jenny and me were like peas and carrots again...

124 OMIT 124

A125 OMIT A125

BB125 AND WE SEE BLINDS OPENED, LOOKING OUT AT A WINDOW AT THE CAPITOL DOME BB125

B125 INT. BLACK PANTHER HEADQUARTERS, STOREFRONT, DC - EVENING B125

And we see Forrest and Jenny looking out a window in an urban storefront, the Capitol dome close enough to touch. And we see the stroefront, the D.C. Black Panther Headquarters, crowded with a mixture of radicals. Everybody pumped up from the demonstration, talking too loud and too much. A BLACK PANTHER in his distinctive beret, suddenly closes the blinds.

MASAI
Shut that blind man and get your white ass away from that window. Don't you know we're in a war here?

FORREST
(stupidly)
Another war?

MASAI
How dare you come in here wearing that imperialistic, materialistic, racist white man's uniform. Either you is the toughest and the bravest white boy in the world or the stupidest.

FORREST
Stupid is as stupid does Mr. Black Panther, sir.

JENNY
It's no problem man, he's cool. He's one of us.

MASAI
Us? Let me tell you about us...

And Jenny, taking Forrest's hand, crosses the room with him. They cross to a tall, thin, intellectual looking YOUNG WHITE MAN, wearing the radical's uniform, a trench coat and wire-rim glasses, standing in a corner talking with three Black panthers.

And BLACK PANTHER begins a long sermon throughout the entire scene...

B125 CONTINUED: B125

MASAI
Let me tell you about our purpose... Our purpose here is to protect our black leaders from the pigs and racist onslaught of the imperial state police , who wish to brutalize our leaders, rape our women and destroy our black communities.

A MAN
(calling out)
Masai!

MASAI
What?

JENNY
Hi.

THE MAN
(turning)
Where the hell did you run off to?

JENNY
I ran into a friend...

WESLEY
(seeing Forrest, brutal)
Who's the baby killer?

JENNY
(after a beat)
This is my good friend I told you about...Forrest Gump...
(a beat)
Forrest, this is Wesley...We live together in Berkeley...Wesley's president of the Berkley Chapter of S.D.S. and the only honorary White member of the Student Non-Violent Coordinating Committee...

And even for Forrest it's hard to mistake the intimacy of their relationship. And it hurts.

WESLEY
(motioning to Jenny)
I want to talk to you...

B125 CONTINUED: B125

JENNY
Just a minute...

WESLEY
Now, goddamnit...!

He roughly grabs her by the arm. As he's taking her aside...

WESLEY (CONT'D)
...This isn't a High School Reunion. There's a revolution going on...What did you bring him here for?

They move off to a quiet corner. Forrest is left with the three panthers. And the original Black Panther continues his speech...

MASAI
We are here to offer defense and protection for all those who need our help. The Black Panthers are against the War in VietNam.... Yes, we're against any war where black soldiers are sent to the front line to die for a country that hates them. Yes, we're against any war where black soldiers who go to fight and come home and get brutaized and killed by police in their own communities, in their beds at night. Yes, we are against all those racist and imperial dog acts.
(a beat)
So are you here to support what's going on today? Because we're here to defend and show that black people have a right to defend themselves and that is why we are armed and ready.

And Forrest sees Wesley suddenly slap Jenny. And Forrest, protecting her, rushes in, arms flailing. They go down, the men wrestling on the floor. The panthers silently watch the two white men rolling around on the floor.

B125 CONTINUED: B125

JENNY (CONT'D)
(yelling)
Stop it! Stop it...!

She pulls Forrest away. Wesley, storming off...

WESLEY
(as he goes)
I don't even know why I brought you! I shoulda known it was just going to be some bullshit hassle...!

And he moves out of the storefront. It's quiet.

FORREST
(after a beat)
He shouldn't be hitting you, Jenny.

She looks at him like he doesn't understand, and upset, turns to look out the window. It's quiet. And after a moment, Forrest, not knowing what else to say, to the Radicals:

FORREST
(CONT'D)
I'm sorry I had to fight in the middle of your Black Panther Party.

125 EXT. THE WHITE HOUSE - NIGHT 125

Jenny and Forrest walk along the fence outside the White House. And a small group of people are standing by the front gate, holding candles, singing, "Where Have All The Flowers Gone?" at a candlelight vigil. They stop to watch the vigil. After some moments:

FORREST
...Why do you let him hurt you, Jenny?

She looks at him, and touching:

125 CONTINUED: 125

She looks at him, and touching:

JENNY
He doesn't mean to.

And it's quiet, the voices, the vigil's flickering candles.

FORREST
(innocently)
I would never hurt you, Jenny.

JENNY
(touched)
I know you wouldn't, Forrest.

She affectionately looks at him.

JENNY (CONT'D)
You're very handsome in your uniform.

Embarrassed, he hides his head. But it isn't just from embarrassment:

JENNY (cont'd)
Forrest... Look at me, Forrest.

He looks up at her.

FORREST
(awkwardly, trying to articualte it)
I wish I was smarter, then maybe you could love me...

JENNY
I do love you.

As she affectionately touches his sweet face:

FORREST (V.O.)
We stayed up all night just talking...

126 OMIT 126

A127 EXT. A PARK, WASHINGTON D.C. - LATE NIGHT A127*

And we see Forrest and Jenny, the best of friends, walking by a park crowded with the demonstrators. The people huddled in groups together, passing reefer, drinking wine, bedded down in an encampment for the night. *

FORREST (V.O.)
...She told me how she lived in a place where everybody pitched in, and grew your own food, and learned how to live in "harmony..."

127 EXT. A COMMUNE IN NEW MEXICO, SUMMER 1967 - DAY 127*

In the middle of nowhere. Some dirty, naked children, with flowers in their hair, wander, aimless. And sitting in the dirt around a roaring fire is a bedraggled group of young people, eating brown rice, living in "harmony" with nature. And we see amongst them, as lost as she ever was, Jenny. A man taps her on the shoulder. He shows her a sugar cube of acid. She hesitates, and opens her mouth. He puts the cube on her tongue. As she closes her mouth, staring at the fire:

128 EXT. THE COMMUNE, 1967 - NIGHT 128

The fire's roaring.

FORREST (V.O.)
How sometimes they "expanded" their minds....or somethin...

And we see Jenny, the acid taken hold of her, dancing barefoot by the fire. Dancing, cathartic, as if she could somehow fly away.

FORREST (V.O.)
And even saw God...(which I know is not true...)...but I listened anyway.

And in her "rapture" dancing around the fire, a long scarf trailing her, her scarf drags in the fire, catching fire. People in their drugged state are slow to react. They watch in wonder.

A YOUNG MAN
(stoned)
Wow!

128 CONTINUED: 128

As Jenny, crying, rolls on the ground, putting out the fire:

FORREST (V.O.)
And she told me how, after she got finished doin' all that livin' in harmony and all that looking at God, she set off to look for America, which she explained as being more than just drivin' around...

129 EXT. A ROAD, SOMEWHERE IN AMERICA, 1967 - ANOTHER DAY 129

It's pouring rain. An empty road razor cuts the desert to the horizon. And we see Jenny, soaked, dirty and exhausted, standing along the side of the road,

129 CONTINUED: 129

hitchiking. Her companions, two long haired young men, letting her do the work, sit out of the rain under a pancho along the side of the road. A car drives by. And as Jenny stands in the rain, "looking for America:"

FORREST (V.O.)
Anyway, she ended up all the way in Hollywood...

130 EXT. HOLLYWOOD BOULEVARD, 1968 - DAY 130*

We're looking at Bette Davis' star on Hollywood Boulevard. We PAN UP and we see the Boulevard's teeming with aimless young people who've forgotten their dreams. And we see Jenny, hanging on a corner outside a "head shop" with a girlfriend, playing the guitar, panhandling passersby for small change. She's painfully thin. Her covering smile not so readily available. A VW Bug piled high with belongings, a "U.C. Berkeley" sticker on the window, pulls up to the curb. A Young Man leans out the window...

THE YOUNG MAN
Anybody want to go to San Francisco?

Jenny looks at him. She looks at her girlfriend. She hesitates. And shrugging to her girlfriend, with nothing to lose, she crosses to get in the car. And as they drive off, Jenny just floating around in the breeze...

131 OMIT 131

A132 EXT. WASHINGTON D.C., A PARK BENCH, THE JEFFERSON MEMORIAL, 1968 - LATE NIGHT A132* *

And as Forrest and Jenny sit on a park bench eating doughnuts and drinking coffee, the best of friends, talking the night away...the sun coming up over the Jefferson Memorial: * * * *

132 EXT. A PARKING LOT, WASHINGTON D.C. - EARLY MORNING 132

It's drizzling. Buses saying "San Francisco," with banners along their sides, "Washington Peace March, 1968," idle, getting ready to leave, to take the demonstrators home. And we see Forrest walkng Jenny to a Bus.

FORREST
...I wish you didn't have to go, Jenny.

132 CONTINUED: 132

JENNY
I have to, Forrest...

(CONTINUED)

A MAN'S VOICE
(OVER)
Jenny...

She turns. And Wesley, his hands in his coat pockets, is standing there. He straightens his glasses. Passive-agressive, he's in a state of contrition.

WESLEY
Things got a little out of hand...

Used to it, she nods.

WESLEY (cont'd)
(like all abusers)
You know I wouldn't hurt you.

She doesn't say anything, used to that, too. He looks at her, and he starts on the Bus. He turns.

WESLEY (CONT'D)
Are you coming?

She looks at him. And Forrest says:

FORREST
(sweetly)
...Come home to Greenbow, Jenny...

She hesitates. She looks at Wesley. She looks at Forrest. And after a moment she shakes "no," to Forrest, she can't. And needing him to understand:

JENNY
(resigned)
...We have very different lives, Forrest...

He's quiet. And after a moment, taking off his Congressional Medal of Honor, he puts it around her neck.

FORREST
(childish)
I won this for you. You made me brave.

JENNY
I can't take this, Forrest...

132 CONTINUED: 132

She starts to take the medal off. But Forrest, with his simple understanding:

FORREST
This should be for you.

JENNY
(a beat, looking at him)
Why are you so good to me?

FORREST
(adolescent)
You're my girl.

JENNY
(nods)
I'll always be your girl.

And she holds him, holding onto him for dear life. And turning, she gets on the Bus with Wesley. She sits by a window looking out at Forrest. The Bus doors shut. She gives him the peace sign, a small goodbye. Forrest gives her the peace sign back. The Bus pulls off. he watches her go.

FORREST
(calling)
Jenny...

And as he stands in the middle of the street watching the Bus with Jenny drive away:

A133 EXT. PARK BENCH A133*

Forrest looks at the fat MAN. *

FORREST *
And just like that she was gone, *
out of my life again... *

133 INT. A V.A. HOSPITAL, REC ROOM, SOMEWHERE IN THE U.S.A., 1969 - DAY 133

A TELEVISION'S ON. And on the screen we see a BROADCAST of the first moon landing.

NEIL ARMSTRONG
(V.O.)
The eagle has landed...

133 CONTINUED: 133

FORREST (V.O.)
I thought I was going back to Vietnam, but instead they decided the best way for me to fight Communists was to play ping-pong, so, I was in the special services, traveling around the country cheering up the wounded, showing them how to play ping pong.

We PULL BACK and we see WOUNDED VETERANS, in beds, and wheelchairs, oblivious to the historic event, are crowded around a ping pong table that's been pushed against a wall. And we see they're watching as Forrest, the whiz, never taking his eye off the ball, plays ping pong against himself.

NEIL ARMSTRONG
(V.O.)
That's one small step for man, one giant leap for mankind...

FORREST (V.O.)
I was so good, some years later, the Army decided I should be on the All American Ping Pong Team...

134 INT. THE BARBER SHOP, GREENBOW ALABAMA, 1971 - DAY 134

And we see the Barber and his Cronies watching the Nightly News on television.

NEWSCASTER
...The American Ping Pong Team arrived today...

135 EXT. A WALL SOMEWHERE; NEWS FOOTAGE, 1971 - DAY 135

And we see Forrest, wearing a blue blazer with an American flag on the pocket, standing with a group of young Americans in blue blazers, along a wall. And we see this isn't just any wall, but THE GREAT WALL OF CHINA.

FORREST (V.O.)
We were the first Americans to visit the land of China in about a million years or something... Somebody said, world peace was in our hands... But all I did was play ping pong...

135 CONTINUED:

And as Forrest stupidly smiles:

135

136 OMIT

136

136 OMIT

136

137 OMIT

137

138 INT. A SPORTS PAVILLION, CHINA, 1971 - NIGHT

138

And on the floor, in a cavernous sports pavillion, under a poster of Mao, we see Forrest, idiotically never taking his eye off the ball, playing ping pong against a young Chinese Man.

FORREST (V.O.)
Some games lasted for hours. But I don't know who won or lost 'cause I wasn't sure how Chinese people keep score.

And as they endlessly volley:

139 OMIT

139

140 OMIT

140

141

INT. A RECREATION ROOM, CHINA, 1971 - ANOTHER DAY 141

And we see the future Ambassador to China, George Bush, playing ping-pong with Forrest.

FORREST (V.O.)
I even played with the future Ambassador to China. But that game lasted only but a minute!

And as he hits the future President square in the nuts:

142 INT. A TELEVISION STUDIO, THE DICK CAVETT SHOW, NEW YORK CITY, 1971 - LATE AFTERNOON 142

A crowded studio.

FORREST (V.O.)
When I got home I was a national celebrity, famouser even than Capt. Kangeroo...

And we see on a MONITOR:

DICK CAVETT
(introducing him)
You could say our next guest is a man for all seasons. An All American Football Player, a recipient of a Congressional Medal of Honor, he was recently a member of our country's ping pong team, that visited China...Please welcome, Forrest Gump...

And we see Forrest, wearing his blue blazer with the American flag on the pocket, looking lost, coming through the curtains. And on the MONITORS we see him awkwardly cross to sit on a couch with the other celebrity on the evening's program. And we see he's sitting next to JOHN LENNON.

142 CONTINUED:

DICK CAVETT
(CONT'D)
(introducing Forrest to him)
Forrest Gump, John Lennon.

JOHN LENNON
(smiles)
Welcome home.

DICK CAVETT
(to Forrest)
Well, you had quite a trip to China. Tell us about it?

FORREST
(after a beat, stupidly)
Nobody's got nothing at all...

JOHN LENNON
No possessions?

FORREST
(shakes "no")
And they don't believe in God, either...

JOHN LENNON
(very interested)
No religion, too...?

Forrest nods. John, thoughtful, looks at him...

LENNON
(CONT'D)
Imagine...?

FORREST
(shrugs, stupidly)
It's easy if you try...

FORREST (V.O.)
(after a beat)
Some years later that nice young man from England was on his way home to see his little boy, and was signing some autographs...And for no reason at all, somebody shot him...

143 EXT. "THE DAKOTA," NEW YORK CITY, 1980 - NIGHT 143

And we see some flowers left on the sidewalk where John was killed, and the dream was over.

144 INT. THE TELEVISION STUDIO, DICK CAVETT SHOW, MONITORS, 1971 - DAY, LATE AFTERNOON 144

DICK CAVETT
(wrapping up)
I'd like to thank my guests John Lennon and Forrest Gump...

John waves goodnight. And as Forrest stupidly waves, too:

145 EXT. THE TELEVISION STUDIO, NEW YORK CITY, 1971 - DUSK 145

Forrest comes through a stage door outside. And there's a familiar voice:

A MAN'S VOICE
(V.O.)
They gave you the Congressional Medal of Honor?

Forrest turns. And sitting there in his wheelchair, is LT. DAN looking his grungiest.

FORREST
(delighted to see him)
Lt. Dan., what are you doing here?

LT. DAN
They gave you the Congressional Medal of Honor?

FORREST
Yes sir, they surely did.

LT. DAN
They gave you, a moron, an imbecible who goes on television and makes a fool out of himself in front of the whole damn country, the Medal of Honor?

Forrest stares at him.

LT. DAN
Well that's perfect. I got one thing to say to that. God damn bless America.
(then, to himself)
Goddamnit.

146 EXT. NEW YORK CITY - DUSK INTO DARKNESS (1971) 146*

And we see Forrest following Lt. Dan, drinking a bottle out of a paper bag, on the move, through the city.

FORREST (V.O.)
He said he was living in a hotel,
and because he didn't have no legs,
he spent most of his time
exercising his arms...

And we see what he means by "exercising," his arms, drinking...

FORREST *
So what have you been doing Lt. Dan? *

146 CONTINUED: 146

LT. DAN
(couldn't give a shit)
I'm living off the government tit...Sucking it dry...

And like Ratso Rizzo, Lt. Dan brazenly crosses the street, smacking the palm of his hand on cars that dare to come too close to him.

LT. DAN
(CONT'D)
(screaming at a car)
Hey, are you blind? I'm walking here! *

A147 INT. LT. DAN'S ROOM, A TIMES SQUARE TRANSIENT HOTEL - NIGHT A147

Forrest is sitting on a couch. Watching television. "The Bob Hope, Vietnam Christmas Special."

FORREST (V.O.)
I stayed with Lt. Dan and celebated the holidays...

And Bob Hope, and his Troop of Entertainers, are singing with the Boys, "Silent Night."..."Silent Night, Holy Night...All is calm...all is bright..." Lt. Dan just staring at the surreal images of Christmas in Viet Nam.

LT. DAN
(CONT'D)
(staring at the television)
Have you found Jesus yet Forrest?

FORREST
(stupidly)
I didn't know I was supposed to be looking for him, sir.

LT. DAN
(laughs)
That's all the cripples at the V.A. ever talk about. Jesus this and Jesus that. Have I found Jesus? You know what I tell 'em? Let him find me. He knows where I am. They even had a priest come and talk to me. He said "God is listening, but you have to help yourself." If I accept Jesus into my heart I'll get to walk beside him in the Kingdom of Heaven.
(he leans in to Forrest)
Did you hear what I said? "Walk beside him in the Kingdom of Heaven" Well kiss my crippled ass! What a crock of shit!

FORREST
(simply)
I'm going to heaven, Lt. Dan.

Lt. Dan stares at Forrest.

(CONTINUED)

A147 CONTINUED: A147

LT. DAN
(stares at Forrest)
Well before you go, would you mind getting your ass down to the corner to get us another bottle of ripple?

Forrest starts out:

LT. DAN
(CONT'D)
Hey...

Forrest stops and turns.

LT. DAN
(CONT'D)
Be sure it's red. The white stuff gives me gas.

FORREST (V.O.)
...And even got to meet some of his friends...

147 INT. A TIMES SQUARE BAR, NEW YORK - NEW YEARS EVE, 1971 147

A TELEVISION'S ON showing the crowd packed into Times Square, ready to celebrate the arrival of the New Year. We PULL BACK and we see Lt. Dan and Forrest in a noisy, crowded alcoholics' heaven, a Times Square bar.

LT. DAN
(drinking, shouting above the din)
What are you going to do when the army's done with your ass, Gump?

FORREST
(moronically)
I made me a promise to Bubba... And when I save up enough money I'm goin' into the shrimpin' business, sir.

LT. DAN
The what?

FORREST
The shrimping business. I'm going to be a shrimp boat captain, Lt. Dan.

147 CONTINUED: 147

LT. DAN
(laughs, loud)
A shrimp boat captain!
(to the whole bar, making fun of him)
Now hear this...! Forrest's going to be a shrimp boat captain...!
(to Forrest, for everyone to hear, laughing)
Well, I'll tell you what, Gilligan... If you ever find yourself the Captain of a shrimp boat, I'll come and be your first mate.
(laughing)
The day you're a goddamn shrimp boat captain is the day I'm an astronaut.

And he throws back his drink, laughing, hard. And two worn out WOMEN who've obviously been around the block, come over...

LT. DAN
(CONT'D)
(shouting to be heard)
Well hello, ladies...Say hello to Forrest Gump...
(to Forrest)
This is cunning Carla, and the lovely Lenore...

CARLA
(shouting, to Lt. Dan)
Where have you been? I haven't seen you around lately. You shoulda been here for Christmas...Tommy bought a round on the house and gave everybody a turkey sandwich...

LT. DAN
(simply)
I had company.

LENORE
(shouts, to Forrest)
Don't you just love New Year's?!

Forrest's never really thought about it.

147 CONTINUED: 147

And she puts her arm around him, pulling him close to her. Forrest blankly stares, lost.

FORREST (V.O.)
In the middle of all that fun, I found myself thinkin' about Jenny...Some years later I found out what she was doing to celebrate her New Years...

148 INT. AN APARTMENT, LOS ANGELES, 1971 - NEW YEARS EVE 148

And we see a TELEVISION'S on, showing the ball starting to drop at the very same Times Square New Years Eve Celebration. And we see there's an electric guitar on the floor. The paraphernalia of a musician. And we see a very blonde, almost white haired, long haired young Man with tattoos, passed out on a bed. And we see Jenny, bruises on her face, battered, looking at herself in a dresser mirror. Looking down she sees Forrest's Medal of Honor among her jewelry. She quietly locks at it. After some moments, she gets up. She takes a small bag. She packs some things. And without looking back, she leaves. Just floating around in the breeze...

149 INT. THE TIMES SQUARE BAR, NEW YORK - NEW YEARS EVE, 1971-1972 149

And the countdown for the New Year's has started, the crowd shouting... "Six...!" "Five...!" "Four...!" "Three...!" "Two...!" "One...!" And there's a deafening roar. People going crazy, kissing anybody in sight. Carla and Lenore kiss strangers. And as the people celebrate the New Year, Forrest standing with Lt. Dan:

FORREST
Happy New Year Lt. Dan...

Tears run down the veteran's face. He doesn't seem to believe he gets another chance.

150 INT. LT. DAN'S HOTEL ROOM, TIMES SQUARE, LATE NIGHT - (1972) 150*

It's snowing out. Music's playing, loud. And we see Lt. Dan, naked to the waist, Carla, completely naked, sitting astride him, laughing, drunk, as they wildly careen around the room in his wheelchair. Forrest and Lenore are sitting on a couch watching them. Lenore, laughing uproarious. And in her drunken hilarity, she pushes Forrest down onto the couch, passionately kissing him. He pulls away...

LENORE
(hurtful)
What are you stupid or something?!

150 CONTINUED: 150

Forrest, embarrassed, turns away from her.

LENORE (cont'd)
(to Lt. Dan)
Is your friend stupid or something?!

CARLA
Yeah, what's his problem? Did he lose his pecker in the war or something?

And Lt. Dan suddenly stops.

LT. DAN
What did you say?

He dumps her off his lap.

LT. DAN
(screams)
Don't ever call him stupid!

Enraged, he throws her clothes towards the door.

LT. DAN
Get the hell out of here!

And taking up his baseball bat, swinging it at them, he chases them out. And in his rage he falls over in his wheelchair. Forrest comes to help him. He pushes Forrest away. Righting the chair, he pulls himself back into it.

FORREST
(after a beat)
I'm sorry I wrecked the party Lt. Dan. She tasted like cigarettes.

Lt. Dan wheels over to sit silently looking out the window. And it's quiet, the muffled roar from Times Square. After some moments:

FORREST (V.O.)
I guess Lt. Dan figured then there's some things you just can't change. He didn't want to be called crippled just like I didn't want to be called stupid...

150 CONTINUED: 150

LT. DAN
Happy New Year, Forrest...

150 CONTINUED: 150

And as Forrest comes to stand by him, best good friends, watching the people in Times Square celebrate the New Year:

FORREST (V.O.)
And wouldn't you know it...A few months later they invited me and the ping pong team to the White House...Again. And I met with the President of the United States...Again... But this time they did get us rooms in a real fancy hotel...

A151 INT. THE OVAL OFFICE, THE WHITE HOUSE, 1972 - DAY A151

And we see in NEWS FOOTAGE President Nixon standing with Forrest presenting him with a plaque at a photo opportunity...

PRESIDENT NIXON
(making conversation)
Where are you staying while you're in Washington?

FORREST
(not sure)
The, ah, "Waterbridge" or somethin' like that, sir.

PRESIDENT NIXON
You mean the Watergate. It's a fine hotel. A fine hotel.

As Forrest and President Nixon smile for the cameras:

151 INT. A HOTEL ROOM, THE WATERGATE, WASHINGTON D.C., 1972 - LATE NIGHT 151*

And we see a room service tray with some empty ice cream sundaes. And we see Forrest, in his pyjamas, standing at a window on the PHONE.

FORREST
(on the phone)
I want to talk to somebody about some flashlight's that are wakin' me up...

151 CONTINUED: 151

And we see his POV: In an OFFICE BUILDING across the way, FIGURES WITH FLASHLIGHTS are furtively moving around a dark office, the flashlight beams inadvertently shining into Forrest's room. After a moment:

A MAN'S VOICE
(V.O.)
(on phone)
Security. Frank Wills.

FORREST
Somebody must've blown a fuse or somethin', 'cause they're searchin' around for the fuse box in an office across the way...

THE SECURITY MAN (V.O.)
(on phone)
I'll look into it, sir.

Forrest hangs up.

CUT TO:

152 OMIT

153 OMIT

154 OMIT

152

153

154

155 INT. A GYMNASIUM, AN ARMY BASE SOMEWHERE IN THE U.S., 1974 - DAY 155

And we see on a TELEVISION SCREEN President Nixon giving his final farewell wave at the helicopter door.

FORREST (V.O.)
Right about the time that President decided to call it quits and go home...

And we see a JANITOR, sweeping up, watching the television. And we PULL BACK and see Forrest, (a sergeant now), oblivious to the historic event, has wheeled a ping pong table against a wall, practicing, never taking his eye off the ball, playing ping pong against himself. There's the sound of footsteps. Forrest turns. And an Officer is coming across the gym.

THE OFFICER
Sergeant Gump?

FORREST
Yes, sir.

THE OFFICER
I have your discharge papers.

Forrest doesn't understand.

THE OFFICER
(CONT'D)
Your service is up, son.

FORREST
Does this mean I can't play ping pong anymore?

THE OFFICER
For the army it does.

He gives Forrest his walking papers, salutes, and leaves. Forrest quietly stands by the ping pong table.

FORREST (V.O.)
Now, I'm not a crook or nothin', but I figure the army took somethin' from me, so it was okay to take somethin' from them.

155 CONTINUED: 155

He takes the ping pong paddle.

FORREST (V.O.)
So I stole that ping pong paddle and went home too.

He crosses the empty gym. And as he leaves the service behind him:

156 OMIT 156*

157 EXT. "THE GUMP" HOUSE, GREENBOW, ALABAMA, 1974 - DUSK 157*

The lights are on, warm and inviting. And we see Forrest, carrying his suitcase, holding his ping pong paddle, coming home. And we see his mother standing on the porch.

FORREST
I'm home, mama.

And she comes off the porch embracing him, holding her baby boy in the twilight. Her arm around him she walks him into the house.

AA158 EXT. BUS BENCH AA158*

Forrest leans over to the ELDERLY WOMAN and the fat MAN and offers them chocolates. They both take a chocolate and take a bite.

THE ELDERLY WOMAN
(delighted)
Caramel... What a nice suprise...

THE FAT MAN
Nuts! I got nuts!

FORREST
(smiles)
Did you see that, that's just like what mama says. You never know what you're going to get. When I got home, I had no idea... Mama sure was right...But mama had all sorts of visitors...

A158 INT. "THE GUMP HOUSE" - DUSK (1974) A158

They come into the house.

MRS. GUMP
We've had all sorts of visitors, Forrest...

And we see the front room is filled with ping pong paraphernalia. Paddles and balls and cardboard cut-outs of Forrest playing..."Never take your eye off the ball..." and nets and folded up tables...

MRS. GUMP
(CONT'D)
Everybody wants you to use their ping pong stuff, Forrest...A man even left you a check for $25,000 if you're agreeable to saying you like playing with their paddle...

FORREST
(stupidly)
But mama, I only like my own paddle... Hi Miss Louise.

LOUISE
Hey Forrest.

As Forrest looks at all the paraphernalia, trying it out:

MRS. GUMP
Well I know that. But Forrest, 25 thousand dollars. I thought maybe you could hold it for a while and see how it feels. Oh, you look real good Forrest. You look real good.

FORREST (V.O.)
It's funny how things work out. Now, I made me sorta a promise to Bubba and I never break a promise. Hi Bubba.

158 OMIT 158

159 OMIT 159

160 OMIT 160*

161 OMIT 161

162 EXT. A RURAL DIRT ROAD, BAYOU LA BATRE, ALABAMA, 1974 - DAY 162*

And we see Forrest, wearing a new suit, his suitcase in his hand, coming along a dirt road through a small rural Black community. Weather-beaten shacks are on stilts. And as far as the eye can see, is the Bayou. "Bayou La Batre, Alabama."

FORREST (V.O.)
I went to see Bubba's kinfolk...and was happy to make their introduction...

163 EXT. A SHACK, BAYOU LA BATRE - DAY (1974) 163*

And we see BUBBA'S MOTHER, her arms folded across her chest, standing with Bubba's brothers and sisters on the porch of a small shack, looking at Forrest.

BUBBA'S MOTHER
Are you crazy or just stupid?

163 CONTINUED: 163

FORREST
(shrugs)
Stupid is as stupid does, Mrs. Blue...

BUBBA'S MOTHER
(nods)
I guess...

And as Bubba's family looks at him, a stranger in a strange land:

FORREST (V.O.)
Of course I went to visit with old Bubba...

164 EXT. A SMALL BAYOU GRAVEYARD - DAY (1974) 164

And we see Forrest quietly standing in a small graveyard at his good best friend's grave.

FORREST
Hello, Bubba...It's me, Forrest...
(a beat)
I remember everything you said Bubba. I got it all worked out.
(he looks at a "crib" sheet)
I'm takin' the $24,562.47 that's left -- after payin' for a haircut, a new suit, takin' mama out to a fancy dinner, bus fare, and three Dr. Pepper's -- that I had got for sayin', "...When I was in China on the All American Ping Pong team I just loved playin' with my Wilson paddle..."
(sotto voce)
...Which everybody knows isn't really true...But mama said it was just a little white lie and wasn't hurtin' anybody...
(his regular voice)
And I'm puttin' it all towards gas, and a boat...

165 EXT. A DOCK ON THE BAYOU - DAY (1974) 165

And Forrest, standing on a dock, is looking at an OLD BOAT, talking to an older Black Fisherman, STANLEY LOOMIS.

165 CONTINUED: 165

STANLEY LOOMIS
Tell me something, are you stupid?

FORREST
Stupid is as stupid does, sir...

And he gives Stanley the money. After a moment:

STANLEY LOOMIS
Well, congratulations, son --
You're oficially in the shrimpin'
business...

FORREST (V.O.)
And I was.

166 EXT. THE BAYOU - DAYBREAK (1974) 166

It's still. And we see far in the distance, the OLD BOAT making its way across the horizon.

167 EXT. THE OLD BOAT - DAYBREAK (1974) 167

And we see Forrest, stupidly steering the boat, figuring out the controls...

FORREST (V.O.)
Now I'll tell you -- compared to
ping pong -- shrimpin' is tough...

A168 EXT. THE SHRIMP BOAT - DAY A168*

And we see Forrest pulling open his net. Ther's three little shrimp. * *

168 OMIT 168

169 OMIT 169

170 OMIT 170

A171 EXT. THE DOCKS - DAY (1974) A171

Forrest coming in from a day of shrimping. He shows Stanley his pathetic catch.

STANLEY LOOMIS
(looking at the catch, generous)
A couple more and you might make a cocktail...
(after a beat)
Have you thought about naming this old boat...?

And we see the name on the boat has been painted over.

STANLEY LOOMIS
(CONT'D)
I had it named for my wife, but she got to be my ex-wife... It's bad luck if a boat don't have a name...

As Forrest stares at the boat, thinking what to name it:

FORREST (V.O.)
I thought about it long and hard...And the most beautiful thing I could think of for anything...

B171 EXT. THE BOAT, THE DOCK - LATER, SUNSET (1974) B171

We see Forrest, standing on the dock painting a name on the old boat. he finishes painting a "Y." And we can see he's named the boat, "Jenny." And he looks at her name. *

CUT TO: *

C171 EXT. THE BOAT - DAY C171*

And we see Forrest leaving the creek. *

ANGLE ON THE BACK OF THE BOAT. And we see "Jenny" on the stern as it sails away. *

D171 EXT. THE BAYOU - THE "JENNY" D171*

And we see Forrest driving the boat, thinking of Jenny. *

FORREST (V.O.) *
Sometimes I'd get what Bubba called it, "lonely," and I missed him and mama. But I missed Jenny most of all... *
(a beat) *
I found out later, that out in Los Angeles, she'd started up her own business... *

171 INT. THE BEVERLY HILLS HOTEL, A HALLWAY, LOS ANGELES, 1974 - LATE NIGHT 171

We see the Hotel's familiar palm tree wallpaper. A room's door opens. And we see Jenny, in a revealing spaghetti-strap cocktail dress, bruises on her, coming out of a guest's room from a night of selling herself. We can just see her "John," an out of shape businessman in his underwear, laying on a bed. She closes the door. She moves along the hall. She opens her purse, looking at the proceeds from her night's work. She slows by a hallway window. And as she stands at the window, very much alone, the curtains blowing on a breeze...

FORREST (V.O.)
...And she had made a whole bunch of new friends.

172 INT. A DISCO CLUB, LOS ANGELES, 1974 - NIGHT 172

People are dancing a la "Saturday Night Fever." And we see a group of wired people, with too much money and too much time, from pimps and hookers, to starlets and

172 CONTINUED: 172

comedians, sitting around a table passing around a vial, tooting coke. And we see it arrive at a paler, and much thinner, Jenny. She snorts her share. And as they get up and leave like a pack of hungry wolves:

173 INT. A HIGHRISE APARTMENT, THE SUNSET STRIP - NIGHT (1974) 173

We see drug paraphernalia on a dresser. A cooking spoon. A candle. Some lines of coke. A small empty glassine envelope. And we see a Man, laying on a bed, nodding off, dropping a hypodermic needle. And sitting on the end of the bed, her head down, drugged out, is Jenny. She manages to get up. She stops to look at herself in a dresser mirror. She pushes her hair back. She momentarily focuses on her reflection. There's a flicker in her eyes of self-loathing. She turns out of the bedroom into a crowded apartment. The "wolf pack" and their celebrity friends. She crosses outside to a balcony.

174 EXT. A BALCONY, THE HIGHRISE APARTMENT, SUNSET STRIP, 1974 - NIGHT 174

She's still, standing in the night air. And suddenly she takes up a small round balcony table, putting it by the railing. She climbs on the table. She looks below her at Sunset Boulevard with its familiar billboards. She looks up at the moon. And it seems as if she's going to jump, just "fly away." She presses her hands in her coat pockets, stopping herself. She sits down on the small balcony table. And protectively cradling her arms across her chest, she starts to cry...And as she looks up at the moon again, crying...WE PAN down from the moon to:

175 EXT. FORREST'S BOAT, BAYOU LA BATRE, 1974 - NIGHT 175

And we see Forrest, unable to sleep, lying in a sleeping hammock made out of rigging off an outrigger, looking up at the same moon: *

DISSOLVE TO:

176 EXT. BAYOU LA BATRE, 1974 - DAY 176

And we see the "Jenny," Forrest standing at the helm, looking like the idiot he is, coming in from a day's work... And we see a FIGURE in the distance is waiting on the dock. And as the boat comes closer, we can see, sitting in his wheelchair on the dock, is LT. DAN. And Forrest, excited to see him, just can't wait, and without thinking, he stupidly jumps into the water, swimming to the dock. As he climbs onto the dock:

(CONTINUED)

176 CONTINUED:

176

FORREST
Lt.Dan. What are you doing here?

LT. DAN
I thought I'd try out my sea legs.

FORREST
You ain't got no legs Lt. Dan.

LT. DAN
Yes, I do know that. You wrote me a letter you idiot. Captain Forrest Gump. I had to see this for myself. And I told you if you were a shrimp boat captain I'd be your first mate. Well here I am. I am a man of my word.

FORREST
Okay.

LT. DAN
But don't you even think about me calling you sir.

FORREST
No sir.

FORREST (V.O.)
And he sure was happy for me.

FORREST
That's my boat.

177 EXT. THE BAYOU - DAY (1974) 177

And we see the "Jenny," Forrest at the wheel, out at sea.

FORREST (V.O.)
And I have to tell you, Lt. Dan took to shrimpin' like one of them ducks in water...

178 OMIT 178

179 OMIT 179

180 OMIT 180

181 EXT. THEIR BOAT ON THE BAYOU - AT THE END OF A DAY (1974) 181

And we see Forrest yank open the net. And he and Lt. Dan watch as their measly catch, one pitiful shrimp, some other fish, and refuse, including a toilet seat, come tumbling out of their net onto the deck.

FORREST
(picking up the toilet seat)
...We could use one of these Lt. Dan.

LT. DAN
(dour)
At this rate we'll be out of business in a month...

FORREST
(stupidly)
Mama always says, "God helps those who help themselves..." Maybe we should pray, Lt. Dan?

181 CONTINUED: 181

And there's the sound of gospel music:

182 INT. A CHURCH, BAYOU LA BATRE - DAY (1974) 182

A stone Black Gospel Church. And we see Forrest, in a purple choir robe, the only white face in sight, singing with the church choir. And we see Lt. Dan, sitting in his wheelchair along a wall in the back, drinking out of a bottle in a paper bag, silently watching him. The song's "On Higher Ground." And the congregation joins in, the small church filled with the good noise of faith. Forrest smiles at Lt. Dan. And as Lt. Dan, still pissed off at God, wheels out of the church:

183 EXT. THEIR BOAT ON THE BAYOU - ANOTHER DAY (1974) 183

And we see Forrest looking at another empty net. And Lt. Dan, like Groucho's duck, comes swinging down from the mast... *

LT. DAN
(to Forrest, angry)
Where the hell is this God of yours...?! *

FORREST (V.O.)
Funny Lt. Dan should ask that question, 'cause right around then God showed up.

The wind shifts. And it starts to blow. And as it blows harder and harder...

184 INT. "THE GUMP" BOARDING HOUSE, 1974 - NIGHT 184

And we see Mrs. Gump, along with Louise and some Boarders, watching the NEWS...

NEWSCASTER
Hurricane Carmen battered the Gulf Coast region... *

184 CONTINUED: 184

And as we see on the Newscast the hurricane reaping its destruction:

185 OMIT 185*

186 OMIT 186*

187 EXT. THE BOAT IN THE HURRICANE - NIGHT (1974) 187*

Forrest is at the wheel.

Lt. Dan is seated up in the mast screaming at the storm.

LT. DAN
Come on. You call this a storm? Blow you son of a bitch! Blow! Hey! Did you hear what I said? It's time for a show down. You and me! I'm right here! Come and get me. Come on! You call this wind? I've blown more wind outta my ass! Hah! I'm not afraid! Is this the best you can do? You're not gonna sink this boat! You'll never sink this boat!

FORREST (V.O.)
I guess that's why they made Lieutenant Dan a Lieutenant. He was right. Turns out we was the only shrimpin' boat left standin' for about a million miles...

188 OMIT 188

189 OMIT 189

190 OMIT 190

A191 OMIT A191

B191 EXT. THE GULF COAST, NEWS FOOTAGE - DAY (1974) B191

AND WE SEE NEWS FOOTAGE of the devistation. The wreckage of boats on the shore. A BOAT GRAVEYARD.

NEWSCASTER
Hurricane Carmen came through here yesterday and destroyed nearly everything in its path...
(a beat)
As in other towns up and down the coast, Bayou La Batre's entire shrimping industry fell victim to Carmen and has left in complete ruin...
(a beat)
After speaking with local officials, this reporter has learned, in fact only one fishing boat was able to survive the storm...

And we see the "Jenny"," Forrest at the wheel, Lt. Dan on his perch, coming in from the sea...

C191 EXT. THE BUS BENCH, SAVANNAH, 1981 - DAY C191

The Elderly Woman intently listening:

FORREST
Shrimpin' came easy after that...

D191 OMIT D191

E191 EXT. THE SHRIMP BOAT - DAY E191

And we see Forrest yanking open the net. And as he and Lt. Dan watch shrimp come pouring out...

F191 EXT. THEIR BOAT - ANOTHER DAY F191

Forrest yanking open another net. Another huge load of shrimp pouring out...

G191 EXT. THE "JENNY" - ANOTHER DAY G191

Another net. And more shrimp then you could shake a stick at...

H191 EXT. THE BUS BENCH, SAVANNAH, 1981 - DAY H191*

FORREST
...And since people still needed them shrimps for shrimp cocktails, and barbeques and all, and we were the only boat left around, "Bubba-Gump Shrimp," was what they got... We had a whole bunch of boats, twelve "Jenny's" -- a big old warehouse, and even our own hats that said Bubba Gump on it...
(beat)
"Bubba-Gump Shrimp," became a household name...

THE FAT MAN
Whoa, hold on there boy. Are you telling me you're the owner of the Bubba-Gump Shrimp Corporation?

FORREST
Yes, and we got more money than Davy Crockett.

The fat MAn rises and starts to leave.

THE FAT MAN
I was sitting next to a millionaire!

And he laughs as he walks away.

THE ELDERLY WOMAN
(after a beat, politely)
I thought it was a very lovely story. And you tell it so well, with such enthusiasm...

FORREST
You want to see what Lt. Dan looks like?

THE ELDERLY WOMAN
Yes.

H191 CONTINUED: H191

He goes into his suitcase. He takes a magazine out of his knapsack showing it to her... It's a copy of "Forbes." And we see on the cover Forrest, standing behind Lt. Dan in his wheelchair... And the caption reads: "From Shrimps To Giants." "The Bubba-Gump Shrimp Story."

FORREST
That's him, right there, and let me tell you something about Lt. Dan...

I191 EXT. THE BAYOU - DAY (1974) I191

And we see the "Jenny" in calm waters, the only boat around... And we see Lt. Dan quietly sitting on the bow in his wheelchair, looking out at sea. Forrest comes onto the bow.

FORREST
Where should we go shrimping today, Lt. Dan?

LT. DAN
(looking out at the sea, peaceful)
...Anyway the wind blows, Forrest...

FORREST
(nods)
That's a good idea, sir...

FORREST (V.O.)
And then he said something I'll never forget.

LT. DAN
I never thanked you for saving my life...

It never occurred to Forrest. It's quiet. And Lt. Dan suddenly pulls himself out of his wheelchair. He climbs up onto the boat's railing and literally throws himself into the water... He immerses himself, a real Baptism.

FORREST (V.O.)
But the best news was...

Lt. Dan lays on his back, peacefully floating, looking up at the endless sky...

I191 CONTINUED: I191

FORREST (V.O.)
Lt. Dan made peace with his God...

And as the sun comes up, there's a light on Lt. Dan that could only be made by God.

191 EXT. THE BAYOU - DUSK (1974) 191

The boat's anchored offshore. The TELEVISION'S on in the wheelhouse. The Nightly News.

NEWSCASTER
For the second time in seventeen days President Ford escaped possible assasination when a woman fired a gun as he stepped out of a hotel in San Francisco...

And we see Forrest and Lt. Dan, oblivious to the historic event, peacefully sitting on the deck of their old boat, drinking beer, eating "Bubba-Gump" shrimp cocktails, quietly enjoying their success. The boat's been repainted. Lt. Dan in a new motorized wheelchair.

FORREST (V.O.)
It's funny though. The first thing I remember mama telling me was, "Forrest Gump, don't ever count your chickens."

The "Ship To Shore" RADIO crackles over the loudspeakers from the wheelhouse.

A MAN'S VOICE
(V.O.)
(on the "ship to shore...")
Base to Jenny One...Base to Jenny One...You got a phone call, Forrest...

Forrest goes to get the radio...

LT. DAN
Tell them you'll call back...

THE MAN'S VOICE (V.O.)
(on the "ship to shore...")
Your mama's sick...

And as Forrest suddenly dives in the water, swimming to the shore, Lt. Dan gets back on the radio:

(CONTINUED)

191 CONTINUED: 191

LT. DAN
Margo, Forrest jumped in the ocean again. Send someone out to pick him up and take him to the bus station. He's got to go home.

192 EXT. MAIL BOX CORNER, GREENBOW, ALABAMA - DAY (1974) 192

And we see Forrest running along the country road on his way home.

193 EXT. "THE GUMP" BOARDING HOUSE - DAY (1974) 193

He comes into the yard. Louise and some people are standing on the front porch.

FORREST
Where's mama?

LOUISE
Up in bed.

Forrest runs inside.

194 INT. THE BOARDING HOUSE, MRS. GUMP'S ROOM - DAY (1974) 194

Forrest comes in. And his mother, pale and withered, is propped up with pillows. The Country Doctor, the man who had put braces on Forrest's legs, an old man now, is leaving.

THE DOCTOR
(seeing Forrest)
We sure got you straightened out, didn't we?

And he leaves. After some moments:

FORREST
What's wrong, mama?

MRS. GUMP
I'm dying, Forrest.

And Forrest, like a lost child, confused and upset, lowers his eyes, inable to look at her. *

MRS. GUMP
(CONT'D)
(affectionately pats the bed)
Come and sit here.

He quietly sits on the bed. He tries not to cry, but he can't help himself. Mrs. Gump, comforts him.

(CONTINUED)

FORREST
Why now, mama?

MRS. GUMP
It's my time. It's just my time. It's only death, sweetheart. It's just a part of life.

Forrest struggles to understand.

FORREST
Is it what Lt. Dan is always telling me about mama, "destiny"?

MRS. GUMP
Destiny...? Well, destiny is when you're born to do something, but you don't know what it is. I didn't know it, but I was born to be your mother. I did the best I could.

FORREST
(childlike, tenderly)
You did better then good.

She holds his hand.

MRS. GUMP
I happen to believe we make our own destiny. We have to do the best with what God gave us...

FORREST
(still trying to understand)
What's my destiny, mama?

MRS. GUMP
You'll have to find that out for yourself. Life's a box of chocolates, Forrest. You never know what you're going to get...

FORREST (V.O.)
(sorrowful)
Mama always explained things so I could understand them...

194 CONTINUED: 194

And they're quiet. After some moments:

MRS. GUMP
Remember what I told you? Don't let anybody tell you they're better than you.

FORREST
(nods, tearful)
I promise I won't, mama.

194 CONTINUED: 194

It's quiet. And after some moments:

MRS. GUMP
I'll miss you, Forrest.

She closes her eyes. And as he sits on the bed, his mother holding her baby boy's hand:

FORREST (V.O.)
Mama had got the cancer. She died on a Tuesday. I bought her a new hat with little flowers on it. And that's all I have to say about that.

195 EXT. THE BUS BENCH IN SAVANNAH, 1981 - AFTERNOON 195

The elderly southern Woman wipes her eyes with her handkerchief. Forrest looks at his shoes. He rubs some dirt off of them. And a Bus, a number "seven," pulls to a stop.

FORREST
(seeing the bus)
Didn't you say you were waitin' for the number seven?

THE ELDERLY WOMAN
(wants to hear more)
There 'll be another one along shortly.

FORREST
(nods, and after a beat)
Now because I and been a football star, a war hero, a national celebrity, shrimp boat captain, and a college graduate, the city father's of Greenbow Alabama got together and gave me a fine job...

196 EXT. THE HIGH SCHOOL FOOTBALL FIELD, GREENBOW, ALABAMA, FALL 1975 - DAY 196

A light breeze is blowing. And we see Forrest, in the distance, coming across the football field. As he comes closer we realize he's sitting on a small John Deere lawnmower, mowing the grass. The school's gardener. As he moves across the field:

196 CONTINUED: 196

FORREST (V.O.)
So I never went back to work with Lt. Dan, though he did look after my Bubba-Gump money. He got me invested in some kind of fruit company... So then I got a call saying we don't have to worry about money no more, and I said 'that's good, one less thing!'

197 EXT. MAIL BOX CORNER, 1975 - DAY 197

We see Forrest opening a letter. And we see inside is a business letter with the Apple Computer logo. "Dear Investor...Thank you for believing in our company..."

FORREST (V.O.)
...and I didn't have to think about money no more... Which was good I guess - one less thing.

198 EXT. THE FOOTBALL FIELD, GREENBOW, 1975 - DAY 198

Forrest mowing the lawn.

FORREST (V.O.)
Now, mama said there's only so much fortune a man really needs, and the rest is just for showin' off...So I gave a whole bunch of it to the Bayou La Batre Fishing Hospital...

199 EXT. A HOSPITAL, BAYOU LA BATRE, 1975 - DAY 199

And we see a ribbon cutting ceremony at a new Hospital wing: "The Gump Medical Center."

FORREST (V.O.)
...To Stanley Loomis...

A200 EXT. BAYOU LA BATRE - DAY (1975) A200

And we see Stanley Loomis sitting in a new boat, fishing.

FORREST (V.O.)
And even though Bubba was dead, and Lt. Dan said I was nuts, I gave Bubba's mama Bubba's share...

200 EXT. BUBBA'S MOTHER'S SHACK, BAYOU LA BATRE, 1975 - DAY 200

And we see Bubba's mother standing on her porch holding an opened letter, and looking at a check with amazement.

FORREST (V.O.)
Sometime later I heard Bubba's mama took that money and bought a condominium in Florida...

201 INT. AN EXPENSIVE FLORIDA CONDOMINIUM, 1975 - DUSK 201

FORREST (V.O.)
...And wouldn't you know, she didn't have to work in nobody's kitchen no more...

And we see Bubba's mother happily eating, a white woman doing the cooking for her.

FORREST (V.O.)
And I gave a whole bunch to the Foursquare Gospel Church...

A202 INT. THE GOSPEL CHURCH, BAYOU LA BATRE, 1976 - DAY A202*

And we see the GOSPEL CHOIR singing. *

202 OMIT 202

203 EXT. THE GOSPEL CHURCH, BAYOU LA BATRE, 1975 - DAY 203

There's scaffolding on the Church, the church being refurbished. And we see the object of the choir's song. A huge new gilded CROSS, is being hoisted by a crane off of a flat bed truck to workers waiting to secure it to the Church's roof. As it's put in place: * * * * *

THE GOSPEL CHOIR *
(singing) *
"Glory be to God...!" *

204 OMIT 204

205 EXT. THE HIGH SCHOOL FOOTBALL FIELD, ALABAMA, 1975 - DAY 205

Forrest moving across the football field mowing the grass.

FORREST (V.O.)
And 'cause I was a gozillionaire, and I liked doin' it so much, I cut that grass for free...

And as he peacefully mows the lawn:

206 OMIT 206

A207 EXT. "THE GUMP" HOUSE, GREENBOW, ALABAMA, SPRING OF 1976 - NIGHT A207

The old house is dark.

FORREST (V.O.)
But, I'd think about Jenny an awful lot...

And we see Forrest, in his pajamas, standing on the second story porch looking out at the moon on the country road.

FORREST (V.O.)
...That anytime now I'd see her coming along the road...

And he IMAGINES Jenny coming along the road. her image disappears into the night: And as Forrest quietly turns back into the house:

207 OMIT 207

208 EXT. THE GUMP HOUSE, ANOTHER DAY (1976) 208

As Forrest , sitting on his mower, mows the boarding house's expanse of front lawn. *

JENNY'S VOICE
(V.O.)
Hello, Forrest.

He turns.

FORREST (V.O.)
And then she was there.

And coming along the tree lined dirt road, carrying a suitcase, is really Jenny. The last traces of the girl that was in her, is gone. But Forrest doesn't notice. getting off the mower he crosses to her. * * * *

FORREST
(smiles)
Hello, Jenny...

JENNY
Hello, Forrest. it's been a long time...

And they embrace. *

FORREST (V.O.)
I never really knew why she came back - Maybe it was Lt. Dan's thing... destiny... or maybe she just didn't have nowhere else to go...

And as she holds him for dear life:

209 EXT. THE COUNTRY ROAD, GREENBOW, ALABAMA - LATE AFTERNOON (1976) 209

Shadows, like memories, cross the road.

FORREST (V.O.)
But I didn't care, it was like olden times. We were like peas and carrots again. * * *

And we see Jenny and Forrest, like old times, walking together along the country road.

209 CONTINUED: 209

FORREST (V.O.)
We had a lot of catchin' up to do...

And as they walk through the shadows along the road:

FORREST (V.O.)
...I told her all about my ping-pongin in China, and my shrimpin' in Bayou La Batre. And I told her
(MORE)

209 CONTINUED: 209

FORREST (cont'd)
about mama makin' the trip to heaven...

The sun starts to go down.

FORREST (V.O.)
And she was quiet, like she had nothin' to say about all them years...

And Jenny sees they've come to the dirt road leading to her father's house. She stops, looking down the road at the long since abandoned house. And drawn to the house, she quietly walks down the dirt road.

210 EXT. THE SHARECROPPER'S SHACK - DUSK (1976) 210*

She stops in front of the old house. It's still. The cotton fields overgrown. A breeze rustles her clothing. She looks at the house. And for her legacy, the sins of her father, the wreckage of her life:

JENNY
(quietly)
How could you do this to me?

She's still. And she suddenly takes up a rock, throwing it at the house.

JENNY (cont'd)
(shouting)
How could you do this to me...!?

And she takes up another rock, throwing it at the house. And another rock. And another. Futiley throwing rocks at the house, trying to exorcise her demons. And the effort causes her to stumble. She sits in the dirt, crying. And Forrest, not really understanding, but doing what's natural, sits beside her, comforting her.

FORREST (V.O.)
Sometimes I guess there just aren't enough rocks...

And as they sit in the dirt with her past, Jenny holding onto him for dear life:

FORREST (V.O.)
Jenny stayed with me...

211 INT. "THE GUMP" BOARDING HOUSE, A GUEST ROOM - DAY (1976) 211*

Sunlight comes in through a window.

FORREST (V.O.)
She stayed in the room that young singer had been in...And I put flowers in the room for her...

And we see Jenny looking at some freshly cut flowers in a vase on a table under a window.

212 INT. "THE GUMP HOUSE" GUEST ROOM - ANOTHER DAY (1976) 212*

Rain runs down the window.

FORREST (V.O.)
And then Jenny went to sleep...

And we see Forrest quietly looking in the guest room. Jenny, sleeping.

FORREST (V.O.)
And she slept, and slept, like she hadn't slept in years, and was tryin' to catch up for all them missed years...

And as Jenny sleeps in the guest room, fresh flowers under the window:

FORREST (V.O.)
Everyday though we'd take a walk...

213 EXT. THE OLD OAK TREE - DAY (1976) 213*

The old tree in the field. And we see Forrest and Jenny, like kids, sitting under their tree, happily talking.

FORREST (V.O.)
She showed me how to dance...

214 EXT. "THE GUMP" BOARDING HOUSE - DUSK (1976) 214*

Music's playing. And we see Forrest and Jenny in a window, like teenagers, dancing in the front room...

215 EXT. THE GUMP HOUSE, THE FRONT PORCH - ANOTHER DAY (1976) 215*

We see Jenny watching as Forrest opens a box.

215 CONTINUED: 215

FORREST (V.O.)
And she even gave me the best gift anyone could ever get in the wide world...

And we see there's a pair of running shoes...

JENNY
...They're called Nikes. They make them just for running...

And as Forrest stupidly looks at them, delighted:

216 EXT. "THE GUMP" HOUSE, THE RIVER - SUNSET (1976) 216

And we see Forrest, wearing his new shoes, sitting with Jenny on the old dock watching the sun go down...

FORREST (V.O.)
And we was like a family...Jenny and me...

And as they sit on the dock in the twilight:

FORREST (V.O.)
And it was the happiest time of my life...As close as you could get on this earth to God's heaven...

AND WE'RE LOOKING AT THE MOST INCREDIBLE FIREWORKS SHOW EVER.

217 INT. "THE GUMP" BOARDING HOUSE, 1976 - ANOTHER NIGHT (1976) 217

And we PULL BACK and see on a TELEVISION the Bicentennial Fourth Of July celebration in New York City.

NEWSCASTER
(V.O.)
...America celebrated its two hundredth birthday...

And we see Forrest, oblivious, endlessly bouncing a ping pong ball on his ping pong paddle. Jenny, restless, stands by a window looking outside. After some moments:

JENNY
Goodnight...

She starts up the stairs. And Forrest blurts out:

217 CONTINUED: 217

FORREST
Would you marry me, Jenny?

She slows.

FORREST
(cont'd)
...I'd make a good husband, Jenny.

JENNY
(tenderly)
You would, Forrest.

But even he knows she isn't saying "yes."

FORREST
(a beat)
Why won't you marry me?

JENNY
(gently)
We're friends, Forrest...

But he isn't satisfied with that. And he asks a bigger, heartbreaking question:

FORREST
Why can't you love me?

And it's a question that's too difficult for her to answer. After some moments:

FORREST
(CONT'D)
I may not be smart, but I know what love is.
(a beat)
I'm a man, too...

And getting up, he crosses out of the house.

218 INT. FORREST'S ROOM - NIGHT (1976) 218*

There's a summer rain. Forrest lies in bed quietly looking out the window. There's a slight sound. He turns. And Jenny, in her nightgown, has come into the room. She gets into bed with him, lying beside him. They look at each other. She affectionately pushes some hair off his forehead. And she kisses him.

218 CONTINUED: 218

FORREST
(boyish)
What if I get you wet again?

JENNY
(tenderly)
You'll do just fine.

And as they make love like adults, no longer in his imagination:

219 INT. FORREST'S ROOM - DAWN - JULY 5, 1976 219*

Forrest's asleep. And we see Jenny, dressed, standing in his bedroom doorway, watching him sleep. And for helping her know herself, making her feel that she's worth being loved...

JENNY
(crying, softly)
Thank you, Forrest...

And after some moments, she turns and leaves:

220 EXT. "THE GUMP" BOARDING HOUSE - DAWN (1976) 220*

Jenny, carrying her suitcase, comes out of the house. She quietly closes the screen door. She crosses the yard to the road. A CAB'S waiting. She gets in.

221 EXT. TAXI - DAWN (1976) 221*

THE CAB DRIVER
(a thick drawl)
Where you running off to?

JENNY
(a beat)
I'm not, anymore...

And as they pull away, she doesn't seem to be just floating around in the breeze anymore...

222 INT. FORREST'S BEDROOM - DAWN (1976) 222*

And as Forrest sleeps:

DISSOLVE TO:

223 INT. 'THE GUMP' HOUSE, THE GUEST ROOM - MORNING (1976) 223*

The house is still. And we see Forrest, quietly looking in the guest room at her empty, made, bed.

DISSOLVE TO:

A224 INT. 'THE GUMP' HOUSE - MORNING (1976) A224*

Forrest eating breakfast alone.

DISSOLVE TO:

224 EXT. "THE GUMP" HOUSE - MORNING (1976) 224

And we see Forrest, in his new running shoes, quietly sitting on the porch in a rocking chair.

FORREST (V.O.)
And that day, for no particular reason, I decided to go for a little run.

Getting up, and as he steps off the porch, puts his Bubba-Gump Shrimp cap on his head. He walks across the yard to the country road. And as he starts to run:

225 EXT. OAK ALLEY, MAIL BOX CORNER, ALABAMA - MORNING (1976) 225

Forrest running along the quiet country road.

FORREST (V.O.)
And I ran to the end of the road...

He comes to a field at the end of the road.

FORREST (V.O.)
And when I got there, I thought, maybe I'd run to the end of town...

As he runs across the field:

226 EXT. GREENBOW, ALABAMA - MORNING (1976) 226

He comes running along the main street to the end of the small quiet town.

FORREST (V.O.)
And when I got there, I thought, maybe I'll run across Dallas County...

227 EXT. A RURAL ROAD, ALABAMA - LATE AFTERNOON (1976) 227

And we see Forrest, for no particular reason, stupidly running across the county. As he reaches the county line, where two black men are fishing:

FORREST (V.O.)
And I figured since I gone this far, maybe I'd just run across the great state of Alabama...

227 CONTINUED: 227

And as he runs into the distance, the sun going down...

(CONTINUED)

227 CONTINUED: 227

And as he runs into the distance, the sun going down... *

FORREST (V.O.)
And that's what I did...I ran clear across Alabama...And for no particular reason, I just kept on goin'... * * * * *

DISSOLVE TO:

A228 EXT. MISSISSIPPI ROAD, SAME DAY - SUNSET A228

Forrest runs past a sign that says "You are now entering Mississippi".

228 OMIT 228*

229 OMIT 229*

A230 OMIT A230*

230 OMIT 230*

231 OMIT 231*

232 OMIT 232*

233 OMIT 233*

234 OMIT 234*

235 OMIT 235

236 OMIT 236

237 EXT. THE SANTA MONICA PIER, SANTA MONICA - DAY (1976) 237*

And we see Forrest running along the pier. His hair is longer, he is growing a beard and looks like he has been running in his clothes for 2 1/2 months. He is wearing a T-shirt and his trousers have been modified into running shorts.

FORREST (V.O.)
...I ran clear to the ocean...

He runs to the end of the pier, as far as he can go, to the Pacific Ocean.

FORREST (V.O.)
And when I got there I figured
since I'd gone this far...

He turns around...

FORREST (V.O.)
I might as well turn around and
just keep on goin'...

And as he runs back along the pier, and just keeps right on going:

238 OMIT 238*

239 OMIT 239*

240 OMIT 240*

241 OMIT

242 OMIT

241*

242*

(CONTINUED)

243 OMIT 243*

244 EXT. THE MAINE COAST, A LIGHTHOUSE - ANOTHER DAY - JANUARY 1, 1977 244*

And we see Forrest, his hair and beard like old man father time. He's wearing a menangerie of winter running clothes that looks like it's been six months of wear and tear. He is running along a jetty to a light house on the Atlantic Ocean.

FORREST (V.O.)
And I got to another ocean...

The Lighthouse Keeper waves. Forrest stupidly waves back.

FORREST (V.O.)
And I figured since I'd gone this far...I might as well just turn back around and keep right on going...

And as he turns around, running back along the jetty, and just keeps right on going:

A245 EXT. PARK BENCH - DAY A245*

Forrest is talking to the Elderly Woman on the bench.

FORREST
Now when I got tired I slept. And when I got hungry, I ate. And when I had to go.. you know... I went.

THE ELDERLY WOMAN
And so you just ran.

Forrest thinks for a moment.

FORREST
Yeah. But I'd also think a lot... about mama... and Bubba and Lt. Dan. But most of all I'd think about Jenny, and I thought about her all the time.

B245 EXT. COLORADO LAKE - SEPTEMBER, 1977 B245*

Forrest is running along a beautiful mirrored lake and thinking about Jenny. And he looks up and sees the most beautiful glacier lake where you couldn't see where the sky stopped and lake started. Another nine months has passed and we see that Forrest is wearing another well worn, unencumbered running ensemble, and still wearing his Bubba-Gump Shrimp cap. *

C245 OMIT C245*

CA245 EXT. SOMEWHERE IN THE HEARTLAND, U.S.A. CA245*

Forrest runs along a beautiful wheat field before a dramatic sunset. *

D245 EXT. THE BUS BENCH, SAVANNAH, 1981 - DAY D245*

The elderly woman listening to him with fascination. *

THE ELDERLY *
WOMAN *
Well, wasn't anybody ever curious *
why you were doing all this *
running..? *

FORREST *
Oh yes maam. Plenty of people. I *
guess I was even on the television. *

DA245 INT. THE BARBER SHOP, GREENBOW ALABAMA, 1978 - EVENING DA245*

And we see the Barber, with his cronies, watching the Nightly News. In a corner of the screen on the braodcast there's a photograph of President Carter who had collapsed while he was jogging. *

NEWSCASTER *
(V.O.) *
...President Carter, suffering from *
heat exhaustion, collapsed while *
running a 10 kilometer race today *
in maryland. After stumbling for a *
couple of yards, the President fell *
into the arms of security agents *
and was led to a nearby car. He *
was rushed to Camp David where the *
Presidential Physician said he is *
expected to make a complete *
recovery. *

DA245 CONTINUED: DA245

And a MAP with Forrest's route appears on the T.V.

NEWSCASTER
(CONT'D)
In other running news... For more than two years now, a man named Forrest Gump, a gardener from Greenbow, Alabama, stopping only to sleep, has been running across America. Charles Cooper brings us this report...

E245 EXT. HANNIBAL, MISSOURI, A BRIDGE OVER THE MISSISSIPPI RIVER, 1978 - DAY E245

And we see a NEWSMAN on a bridge over the Mississippi River. The bridge crowded with "Press" cars and trucks, television cameras and reporters, waiting for Forrest.

THE NEWSMAN
For the fourth time on his journey across America, Forrest Gump, the gardener from Greenbow Alabama, crossed the Mississippi River today...

And we see Forrest running (east) toward the Bridge and the waiting news teams. And as he runs across the bridge, the news people moving like a tide along with him...

A REPORTER
(shouting)
Why are you running?

He stupidly shrugs.

E245 CONTINUED: E245

ANOTHER
REPORTER
(shouting)
...Are you doing this for world peace?

JUAN
Are you running for the homeless?

CHIFFON
Are you running for women's rights?

FORREST (V.O.)
And they asked me if I wqas runnin' for women's rights...

JIM
...Or for the environment?

BOBBY
...Or animals?

JUAN
...Or Nuclear arms?

FORREST (V.O.)
...Or for the environment, or animals, or nuclear arms...

FORREST (V.O.)
They just couldn't believe somebody would be so stupid to do all that runnin' for no reason at all...

CHIFFON
Why are you doing this

E245 CONTINUED:

E245

FORREST
(Shrugs, stupidly)
I just felt like runnin'. *

And as he runs across the Mississippi River for the fourth time: *

245 OMIT

245*

246 OMIT 246

247 OMIT 247*

248 OMIT 248*

249 OMIT 249*

A250 OMIT A250*

250 INT. THE BARBER SHOP, GREENBOW, ALABAMA, 1978 - DAY 250

And we see the Barber, with his Cronies, watching the Nightly News. In a corner of the screen on the broadcast there's a photograph of President Carter who had collapsed while he was jogging.

NEWSCASTER
...The President, suffering from exhaustion, is expected to make a full recovery... In other news... For more than two years now, a man named Forrest Gump, a gardener from Greenbow, Alabama, has been running, without stopping, across America...

And there's NEWS FOOTAGE of Forrest running. And a MAP with Forrest's route.

NEWSCASTER
(CONT'D)
Charles Cooper brings us this report...

251 OMIT 251*

252 INT. A RESTAURANT, SOMEWHERE IN THE U.S. - MORNING (1978) 252*

We see on TELEVISION, the same news footage as the previous scene of Forrest running across the bridge. We PULL BACK and see the television is by the cashier in a restaurant. We PAN over and we see that JENNY, in a waitress uniform, is working in the Restaurant. And we can see in her eyes the shadow of her sadness is gone. She crosses to take an order to the cook. And on her way by the television, seeing Forrest on the screen, she abruptly stops...

JENNY
I'll be damned... Forrest.

252 CONTINUED: 252

And as she watches the television, her dear Forrest running for his life, and she knows what she has to do:

FORREST
(on TV)
I just felt like runnin'.

252 CONTINUED: 252

JENNY
Oh, Leroy. Hold your water. I'm coming. This is your third cup. You're gonna be floating out of here.

And as she refills his coffee we can see in her eyes the shadow of her sadness is gone. She looks down and notices the Forrest story in the Enquirer, and she picks it up and starts to read.

JENNY
I'll be damned... Forrest.

And she reads the story she realizes what she has to do.

253 OMIT 253*

254 OMIT 254*

255 OMIT 255*

A256 OMIT A256*

B256 OMIT B256*

C256 OMIT C256*

256 OMIT 256*

AA257 FLASH TO INSERT SHOTS OF 3 NEWSPAPER HEADLINES AA257*

A257 EXT. THE BUS BENCH, SAVANNAH, 1981 - DAY A257*

Forrest with the elderly woman. *

FORREST *
...Now, for some reason what I was * doing seemed to make sense to some * people... And I got company... *

B257 EXT. A SMALL EASTERN TOWN WITH LITTLE YELLOW HOUSES - DAY B257*

Forrest, stupidly running along another road past little * yellow houses. Going west again. And as he comes * through the small town a YOUNG MAN comes to run along * with him... *

YOUNG MAN *
(manic) *
...It's you... I can't believe it's * really you... You know, my life, it * just wasn't going anywhere. The * same thing day in and day out. * Work. Eat. Sleep. Work. Eat. Sleep. * Nothing seemed to matter... I was * just spinning my wheels... going * through the motions. And then I * saw you on television! What a * great thing you're doing, calling * attention to the world's * problems... It was like an alarm * went off, man! I said to myself, * now there's somebody whose got his * act together...! There's somebody * whose got it all figured out...! * There's somebody who has the * answer... I'll follow you * anywhere... *

(CONTINUED)

B257 CONTINUED: B257

Forrest, not knowing what else to say...

FORREST (V.O.)
(a beat, stupidly)
Well, it's nice to meet you.

And as he runs off down the road the Young Man at his heels...

LENNY
It's nice to meet you too Mr. Gump, Sir. I'll follow you anywhere Mr. Gump.

FORREST
Okay.

FORREST (V.O.)
And after that, I got more company.

C257 EXT. THE BLUE RIDGE MOUNTAINS - DAY C257*

And we see Forrest running along the Blue Ridge Mountains with six people running doggedly behind him.

D257 EXT. MOUNTAIN RANGE, SOMEWHERE IN U.S.A. - DAY D257*

Now Forrest is running with eight people on his heels...

FORREST (V.O.)
And I even got more company.

E257 EXT. INTERSTATE HIGHWAY SOMEWHERE IN THE MIDWEST E257*

Forrest running along the Interstate highway with a group of twenty behind him doing the Gump.

FORREST (V.O.)
And then even more people joined in.

F257 EXT. ANOTHER ROAD, MONUMENT VALLEY - DUSK (1979) F257*

Forrest is talking to the Elderly Woman...

FORREST
Somebody later told me it gave people hope. Now I don't know anything about that, but some of those people asked me if I could help them out...

G257 EXT. TYPICAL TREE-LINED SUBURBAN NEIGHBORHOOD STREET, SOMEWHERE IN THE MID WEST G257*

As Forrest runs with 20 followers behind, an AGING HIPPIE runs up clutching a handful of old bumper stickers with bad slogans.

AGING HIPPIE
Hey man, I wonder if you can help me. I'm in the bumper sticker business and I've been trying to come up with a good slogan...

Forrest just stupidly runs along saying nothing.

AGING HIPPIE
(CONT'D)
...but I haven't been able to come up with...

Suddenly, the Aging Hippie leaps to the side.

AGING HIPPIE
Yo man! You just ran through a pile of dog shit!

The twenty runners dodge the brown pile on the road.

FORREST
It happens.

AGING HIPPIE
What shit?

FORREST
Sometimes.

Aging Hippie suddenly stops in his tracks, an idea finally forms in his mind...

H257 EXT. THE BUS BENCH, SAVANNAH, 1981 H257*

Forrest continues talking to the Elderly Woman...

FORREST
Some years later I heard that fella did come up with a bumper sticker slogan and made lots of money off of it.

I257 EXT. ROAD SOMEWHERE IN THE USA I257*

Extreme close-up of the back of a truck cruising down the road, a bumper sticker reads: "Shit Happens!"

J257 EXT. THE BUS BENCH, SAVANNAH, 1981 J257*

Forrest and the Elderly Woman continue there one way conversation...

FORREST
Another time I was running alongside someone who had lost all this money in the t-shirt business. He wanted to put my face on a t-shirt but he couldn't draw that well and didn't have a camera.

K257 EXT. MOUNTAIN STATE - INTERSTATE HIGHWAY - RAIN K257*

Forrest and his twenty five followers running past a truck stop trdging through the rain. Another WILD EYED MAN in his late thirties holding an assortment of T-Shirts follows. A Semi-truck thunders by and splashes mud all over Forrest. The Wild Eyed Man trots beside Forrest and hands him a bright yellow T-shirt.

WILD EYED MAN
Here use this one, everyone hates this color anyway.

Forrest wipes mud off his face and hands it back to the Wild Eyed Man.

FORREST
Thanks.

Wild Eyed Man looks at the T-shirt and stops dead in his tracks.

Holding up the T-shirt we see a mud shaped image appear, like the Shroud of Turin, but instead of Forrest's visgae, it's "Smiley the Happy Face".

FORREST (V.O.)
Some years later I found out that that man did come up with an idea for a T-shirt and made a lot of money off of it...

L257 EXT. THE BUS BENCH, SAVANNAH, 1981 L257*

Forrest continues telling his story to the Elderly Woman...

FORREST
Anyway, like I was saying, I had a lot of company...

A258 EXT. THE DESERT - DAY A258*

And we see Forrest, looking like a prophet, his hair down his back, his beard out to here, running by Socorro cactus on a road in the desert... And we see the numbers have grown to twenty five devoted followers, running in the footsteps of the world's biggest idiot, Forrest Gump.

B258 EXT. ANOTHER ROAD, MONUMENT VALLEY, 1979 - DUSK B258*

The sun's starting to set on the horizon. And we see a stream of people (50), running after their "Prophet" along a desolate stretch of highway through Monument Valley. He starts up an incline in the road.

FORREST (V.O.)
Now mama always said you got to put the past behind you before you can move on...

He looks back, in the waning sunlight, at the people behind him. And he has an epiphany, a moment of recognition.

FORREST (V.O.)
And maybe that's what my runnin' was all about...

He comes to the top of the hill.

FORREST (V.O.)
I had run for three years, two months, fourteen days and sixteen hours...

And he slows to a walk, and he stops, his running done. Everybody comes to a stop.

THE YOUNG MAN
(calling for, reverential)
Quiet,... Quiet... He's going to say something...

(CONTINUED)

B258 CONTINUED:

B258

And it's dead quiet, everybody waiting for their idiot messiah to say something, to offer some words of wisdom, as to what the meaning of it all is. And what Forrest says is:

FORREST
(simply)
I'm pretty tired. I think I'll go home now...

And with that he just walks back through the crowd, and off down the road...

A VOICE
(after a beat, in the crowd)
What are we supposed to do now?

They're in the middle of nowhere.

FORREST (V.O.)
...And just like that, my runnin' days was over.

C258 EXT. THE BUS BENCH, SAVANNAH, 1981 - LATE AFTERNOON C258

And we're looking at Forrest's worn out running shoes that have indeed run across the country. And we see the Elderly southern Woman is still there, looking at his worn out shoes.

FORREST
(after a beat)
And I went back home to Alabama...

D258 EXT. GUMP BOARDING HOUSE, MARCH (1979) D258*

A few days later. And we see Forrest coming home from his long run.

258 EXT. THE HIGH SCHOOL FOOTBALL FIELD, ALABAMA, 1980 - DAY 258

And we see Forrest, at peace, mowing the lawn.

DISSOLVE TO:

A259 EXT. MAIL BOX CORNER - ANOTHER DAY (1981) A259

Louise picks up the mail.

259 INT. "THE GUMP" BOARDING HOUSE, 1981 259*

A TELEVISION in the living room is on. There's "A Special Bulletin." We see Ronald Reagan being shot...

FORREST (V.O.)
And one day, clear out of the blue sky, I got a letter from Jenny, wonderin' if I could come see her in Savannah...

A260 EXT. GUMP BOARDING HOUSE, 1981 - DAY A260

And we see Forrest, oblivious to the historic event, peacefully sitting on the porch in a rocker. And we see Louise coming up the walk.

LOUISE
I picked up the mail...

FORREST
Thank you.

She gives Forrest the mail and goes inside. He looks through the mail, seeing a letter, stops. As he starts to read:

260 EXT. THE BUS STOP, SAVANNAH, 1981 - DAY 260

And we see Forrest pulling a rumpled letter out of his pocket, showing it to the Elderly Woman.

FORREST
And that's why I'm here.
(after a beat, and he knows it by heart)
Jenny saw me on T.V., running! So I'm supposed to take the number nine bus to Richmond Street. When I get off I go left one block to...
(showing her in the letter)
1947 Henry Street, Apartment 4.

THE ELDERLY WOMAN
Why, you don't need to take a bus.
(and motioning)
Henry Street's just five or six blocks from here.

260 CONTINUED: 260

He looks to where she's motioning. And he suddenly grabs up his stuff.

FORREST
Which way?

(CONTINUED)

260 CONTINUED: 260

FORREST
(in a hurry)
It was sure a pleasure talking to you.

And jumping up, he starts to run off.

THE ELDERLY WOMAN
(after him)
I hope everything works out for you...

But he's long gone, running like the wind down the block.

261 EXT. ANOTHER STREET, SAVANNAH, 1981 - DAY 261

And we see Forrest, carrying his suitcase, holding the box of chocolates, moving along a sidewalk, looking for the address. He stops in front of a modest apartment building. Hastily rewrapping the gift box of chocolates as best he can, excited, he goes inside.

262 INT. THE APARTMENT BUILDING, SAVANNAH - DAY 262

He comes along a corridor to a door. He rings the bell. A moment, and the door opens. And Jenny, in her waitress uniform, is standing there. She's gotten thinner. But her sadness is gone...

JENNY
(happy to see him)
Hello, Forrest.

FORREST
(smiles)
Hello, Jenny...

He shyly gives her the box of chocolates.

FORREST (CON'T)
(embarrassed)
I ate some.

And seeing the box has been hastily re-wrapped, she smiles.

JENNY
I'm so glad you're here...

And as she embraces him, holding onto him for dear life:

263 INT. JENNY'S APARTMENT, SAVANNAH - DAY 263

JENNY
(straightening up)
I'm sorry it's such a mess, I just got off work...

FORREST
(looking around)
...This is some place...You got a airconditioning and everything...

Jenny smiles. She crosses to get a book.

JENNY
I kept a scrapbook, clippings of your run, Forrest...

She shows him the scrapbook. And there's a knock on the door. Jenny goes to get it. And Forrest can't help himself, opening the box of chocolates, eating another one.

And a Woman, holding a little Boy's hand (about six), comes in.

JENNY (CONT'D)
Lynn Marie, this is my friend Forrest.

Forrest, his mouth filled with chocolates, mumbles a hello.

JENNY (CONT'D)
Thanks for picking him up...I'm supposed to get my schedule changed next week.

LYNN MARIE
It's no problem...
(a beat)
I better go. My kids are waiting in the car. With any luck somebody's kidnapped them...

She smiles and leaves. The little Boy silently stares at Forrest.

JENNY
(to the little boy)
This is my very good friend, Mr. Gump. Say hello to him.

263 CONTINUED: 263

THE LITTLE BOY
Hello, Mr. Gump.

FORREST
Hello.

THE LITTLE BOY
Can I watch T.V. now?

JENNY
(nods, smiles)
Just keep it low.

He crosses to turn on the T.V., sitting on the floor.

FORREST
(after a beat)
You're a mama, Jenny?

JENNY
(smiles)
I'm a mama.
(a beat, motioning to the little boy)
His name's Forrest...

FORREST
(startled)
Like me?

JENNY
(nods)
I named him after his father.

FORREST
(not understanding)
He got a father named Forrest, too?

JENNY
(tenderly)
You're his father, Forrest...

FORREST
Ahh, stop jokin' around...

JENNY
(quietly)
I thought it was time for you to meet each other.

Forrest doesn't know how to respond. He eats more chocolate instead.

263 CONTINUED: 263

JENNY (CONT'D)
Look at me, Forrest.

He can't. She affectionately takes his face.

JENNY (CONT'D)
Look at me.

And he looks at her.

JENNY (CONT'D)
(so he understands)
There's nothing you need to do. You didn't do anything wrong. You gave me life.

He looks at the little Boy.

JENNY (CONT'D)
Isn't he beautiful?

FORREST
(nods, near tears)
The most beautiful thing I ever saw...

He's quiet. And he looks at her with his sweet sad eyes. And she knows what he's about to say:

JENNY
(shaking "no")
He's very smart...
(a beat)
One of the smartest in his class...

And overcome with emotion, he starts to cry. He childishly covers his face, embarrassed. He wipes his eyes. And after a moment he starts toward the little boy. He hesitates.

JENNY (CONT'D)
(reassuring him)
It's okay.

Forrest crosses to sit on the floor next to him. He doesn't know what to say, so he just sits there with him watching television. Jenny quietly looks at them sitting together on the floor, their nearly identical postures, backs slightly hunched, the similiar napes of their necks, and both of them spontaneously laughing at a cartoon on television. And as Jenny seeing them together, softly cries:

264 EXT. A CITY PARK, SAVANNAH, 1981 - DAY 264

Little Forrest is playing on some equipment. Jenny and Forrest sitting on a bench, watching him. After some moments:

JENNY
I'm sick, Forrest.

FORREST
Sick? Is it something you ate?

JENNY
(shakes "no")
I have some kind of virus. The doctor's don't know what it is. There isn't anything they can do.

Torn apart, he can't look at her. She quietly takes his hand. And after some moments:

FORREST
Come home with me, Jenny...You and little Forrest...Come home with me to Alabama. I'll take good care of you.

A breeze ruffles their clothing. She looks into his sweet eyes for the longest time. And she asks him:

JENNY
Would you marry me, Forrest?

And it isn't a question that requires an answer. She puts her head on his shoulder. He tenderly puts his arm around her. And if we didn't know any better they look just like young lovers with the whole world in front of them.

DISSOLVE TO:

265 EXT. "THE GUMP" HOUSE, ALABAMA - DAY (1981) 265*

Magnolia blossoms blow on a breeze. And we see Forrest in his one good suit, Jenny, frail, in a simple dress, with Little Forrest and a wedding party of, Bubba's mother, Stanley Loomis, Louise, the Country Doctor and his wife, the old boarders, Mrs. Cook, Mr. Belding, Mr. Foote, and some of the nicer people from the little town, standing under some weeping willow trees in the backyard.

265 CONTINUED: 265

THE MINISTER
If you'd all please take your seats...

JENNY
(to Forrest, affectionately)
Your tie...

And Jenny, turning Forrest, affectionately starightens his tie. And Forrest sees a man walking across the yard. And as he comes closer he sees it's Lt. Dan. Forrest stupidly runs to him.

FORREST
(astonished)
You got new legs Lt. Dan?

LT. DAN
(smiles, nods)
I got new legs.

And he shows Forrest his prosthetic legs...

FORREST
(knocking on them, amazed)
Magic legs.

LT. DAN
(smiling)
I'm with NASA. I'm training for the space program. The shuttle. Can you believe it, I'm going to be an astronaut... I'm going to be the first physically challenged person in space...I'm going to do a space walk. They say it's just like walking on water.

And Lt. Dan, laughing, does a little "space walk" on his "magic legs." And an Oriental Woman comes beside him.

LT. DAN
(CONT'D)
(affectionately)
This is my fiancee, Susan.

FORREST
(happily, and stupidly)
Lt. Dan!

265 CONTINUED: 265

And Jenny's standing there.

FORREST
(CONT'D)
Lt. Dan, this is my Jenny.

And as his two friends meet:

266 EXT. "THE GUMP" HOUSE - DAY (1981) 266

A breeze is blowing. And as Forrest and Jenny, before their friends and God, say their vows under the weeping willows: The trees blowing in the breeze...

DISSOLVE TO:

267 EXT. THE COUNTRY ROAD - FALL TO SPRING - DAY (1981-1982) 267

The empty road. And we see Forrest and Jenny and little Forrest, walking along the road. And as they move off into the distance, becomming smaller and smaller, in a TIME EXPOSURE, as the seasons change, we see the trees losing their leaves, and blossoming again, from fall to winter to spring:

DISSOLVE TO:

268 INT. "THE GUMP" HOUSE, 1982 - ANOTHER DAY 268

And we see Jenny lying in bed, wasted away, her hair gone, painfully thin, suffering from the ravages of the disease. Forrest, quietly sits in a chair by the bed watching over her.

JENNY
Would you open the window, Forrest?

He opens the window for her. The warm sun falls on her face. He sits on the bed beside her. After some moments:

JENNY (cont'd)
Tell me what China was like...

FORREST
(after a beat)
China, well. Everyone rides around on bicycles...And they have a wall there that goes and goes on for miles. And it's like a hundred years old. *

And we SEE what he's telling her.

And Jenny smiles as if she's seen it with him too... *

JENNY
(looking out the window)
Tell me about everywhere you've been, Forrest.

FORREST
(after a beat)
...This one night in Vietnam, it stopped raining long enough, Jenny, for the stars to come out...

A269 OMIT A269*

B269 OMIT B269*

C269 EXT. VIETNAM, 1967 - NIGHT C269

And we see Forrest, sitting in his rain pancho, under the stars in Vietnam...

D269 INT. GUMP HOUSE, 1982 - SAME DAY D269

And Jenny looks out the window as if she was seeing them with him too.

(CONTINUED)

D269 CONTINUED: D269

FORREST
(CONT'D)
(after a beat)
...The sun, when it goes to bed, leaves little sparkles on the bayou...

E269 EXT. BAYOUX, SHRIMP BOAT, 1974 - DUSK E269

And we see Forrest, on the "Jenny," watching the sun going down, the last gasp of its light dancing on the Bayou...

F269 INT. GUMP HOUSE, 1982 - DAY F269

And Jenny looks out the window as if she was seeing that, too.

FORREST
The leaves, when they fall in New England, Jenny, don't even make a single sound...

G269 EXT. NEW ENGLAND - DAY G269*

And we see Forrest running on an empty New England road, the autumn leaves silently falling around him...

GG269 INT. GUMP HOUSE - DAY (1982) GG269

And she sees that, too.

FORREST
There was a lake in Colorado, that was so clear, the sky touched it, Jenny...

H269 EXT. COLORADO LAKE, SEPTEMBER 1977 - DAY. H269

And we see Forrest running by a lake, like a mirror, without a ripple, reflecting the Colorado sky.

I269 INT. GUMP HOUSE, 1982 - SAME DAY I269*

And she sees that, too.

FORREST
When the sun came up in the desert, Jenny, you couldn't tell where heaven ended and the earth started...

J269 IEXT. MONUMENT VALLEY - DAYBREAK J269*

Forrest running across the desert, the sky a color that can only be made by God... *

K269 INT. GUMP HOUSE, 1982 - SAME DAY K269*

And she sees that, too. And she looks at him, and for all the lost years: *

JENNY *
I wish I could have been there with you. *

FORREST *
(looks at her, touching) *
You were. *

She's quiet, the sun on her face. And she simply says, to her oldest and best friend: *

JENNY *
I love you... *

And as he holds her hand, sitting with his dear Jenny, the light through the window on them: *

FORREST (OVER) *
You died on a Saturday morning. *

269 EXT. THE OLD OAK TREE - DAY (1982) 269

A breeze is blowing the wildflowers in the overgrown field. And we see Forrest standing at Jenny's grave beside their old tree.

FORREST
(talking to the grave)
I had them bulldoze that house of your father's to the ground.

270 EXT. THE SHARECROPPER'S SHACK - DAY (1982) 270

And we see bulldozers razing the small shack.

271 EXT. THE OAK TREE - DAY 271

Forrest, standing amongst the wildflowers at her grave.

FORREST
And I put you here to rest in the shade of our tree.

And as he stands by the grave of his most special friend in the whole wide world:

272 EXT. "THE GUMP" BOARDING HOUSE - DUSK (1982) 272

It's the "children's hour." "Between the dark and the daylight when the lights begin to lower..." And we see Forrest and Little Forrest on the porch in the twilight, playing ping pong. Forrest showing his little boy how to play. And as they play until the light goes:

273 INT. FORREST'S ROOM - NIGHT (1982) 273

And we see Forrest sitting on his son's bed, his little Boy going through Forrest's knapsack, looking at all his father's momentos. He sees the children's book, "Curious George."

FORREST
Your grandma used to read it to me...

Little Forrest looks through the book, turning the pages. And we see the FEATHER Forrest had put there, fall out. And as Forrest, as if he had found an old friend, absently puts it in his jacket pocket:

A274 EXT. RIVER, ANOTHER DAY - SUMMER 1982 - SUNSET A274*

Forrest and his little boy sit peacefully on a log, fishing.

274 EXT. THE OLD OAK TREE - ANOTHER DAY (1982) 274

And we see Forrest's standing at Jenny's grave again. A breeze ruffles his clothing.

FORREST
(talking to her grave)
Little Forrest is doing just fine...
(and with some pride, sweetly)
I make him breakfast lunch and dinner. I see that he combs his hair and brushes his teeth every day. And I don't let him sit in front of the t.v. too much like an idiot... (a beat, knowing his limitations) And when I get in over my head, I call Bubba's mama, and she tells me just what to do...

He rocks on the balls of his feet, thinking. After some moments:

FORREST
(CONT'D)
Jenny, I don't know if mama, or Lt. Dan was right. If we got a destiny, or we're just floatin' around, accidental-like on the breeze. I guess some of us was born to be presidents, and some of us was born to be garbagemen. Some of us was born to be smart and some of us was born to be stupid....

He's quiet. And after some moments:

FORREST
(CONT'D)
Now, what I figured out, Jenny... All of us, them garbagemen, and them presidents, them smart people and them stupid people, we all got our own roads... Sometimes, it's crooked like my old time back, and sometimes it's straight like one of them roads I ran on... And the road, Jenny, it runs on by all these places, and it's filled with people... And some of them places we stop for a while... And some of them poeple we surely do love...

(CONTINUED)

274 CONTINUED: 274

He picks a fallen leaf off her grave.

FORREST
(CONT'D)
(a beat, shrugs)
That's just the way it is. Like mama said, you got to do the best with what God gave you...I'm sure tryin', Jenny...

He's still. And after some time:

FORREST
(CONT'D)
I almost forgot. Little Forrest wrote you a letter.

He takes a folded piece of school paper out of his pocket.

274 CONTINUED: 274

FORREST
(CONT'D)
He said I couldn't read it, so I'll just leave it here for you.

He puts the paper on her grave. It's quiet. And after some moments he says to his wife and lifelong friend:

FORREST
(CONT'D)
I really miss you...

He shrugs. He shuffles his feet. And after some time:

FORREST
(CONT'D)
If there's anything you need, Jenny, I won't be far away...

And turning, Forrest walks across the field to the dirt road, going home. And as if a breeze were calling them, a flock of birds, morning doves, fly out of the field. And as they fly far, far away...

275 EXT. MAIL BOX CORNER, ALABAMA - DAY (1982) 275*

Forrest's standing with his little Boy by the rural mailboxes, at the intersection of the country and the county road. Some moments, and a School Bus pulls to a stop. The doors open. The School Bus Driver, the same woman who had driven Forrest, much older now. They exchange smiles. Little Forrest starts to get on. And Forrest stops him, about to tell him never to take rides from strangers.

FORREST JR.
What, daddy?

But what he says is:

FORREST
(a beat)
I just wanted to tell you I love you.

FORREST JR.
I love you too, daddy.

They hug.

275 CONTINUED: 275

FORREST
I'll be right here when you get back.

Little Forrest starts on the bus.

THE SCHOOL BUS DRIVER
(gently)
You understand this is the bus to school, don't you?

FORREST JR.
(no fool)
Of course, and you're Dorothy Harris.
(introducing himself, proudly)
I'm Forrest Gump.

He gets on. It pulls off. And Forrest, his hands in his pockets, like Charlie Chaplin, stands in the road watching the bus go into the distance, moving further and further away, like years passing, until it goes out of sight. He stands there for a moment. And turning, a man of his word, he stupidly crosses to stand by the mailboxes to wait there until his son gets back. It's quiet. And a soft breeze blows. Forrest goes into his jacket pocket taking out a chocolate. And the feather drops out of his pocket, at his feet. Unaware, he happily eats the piece of chocolate. And the breeze catches the feather, taking it away. It floats higher and higher, and higher...

And there's nothing but blue sky. And as the feather floats on the breeze, moving here and there, to land somewhere else, either by accident or design...

FADE OUT:

- The End -